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GENTLEMEN'S QUARTERLY
OCTOBER . 2018.

The 21st Annual GQ Awards Special Issue

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Sacha Baron Cohen
Chadwick Boseman
Naomi Campbell
Rose McGowan
Daniel Kaluuya
Elisabeth Moss
Jeff Goldblum
John Legend
Paul Weller
Dua Lipa

HRH The Prince Of Wales

The Lifetime Achievement Award For Services To Philanthropy

Interview by **Dylan Jones**
Photographed by **Matthew Brookes**

Most Stylish Man

John Legend

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Solo Artist

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Interview by **Stuart McGurk**

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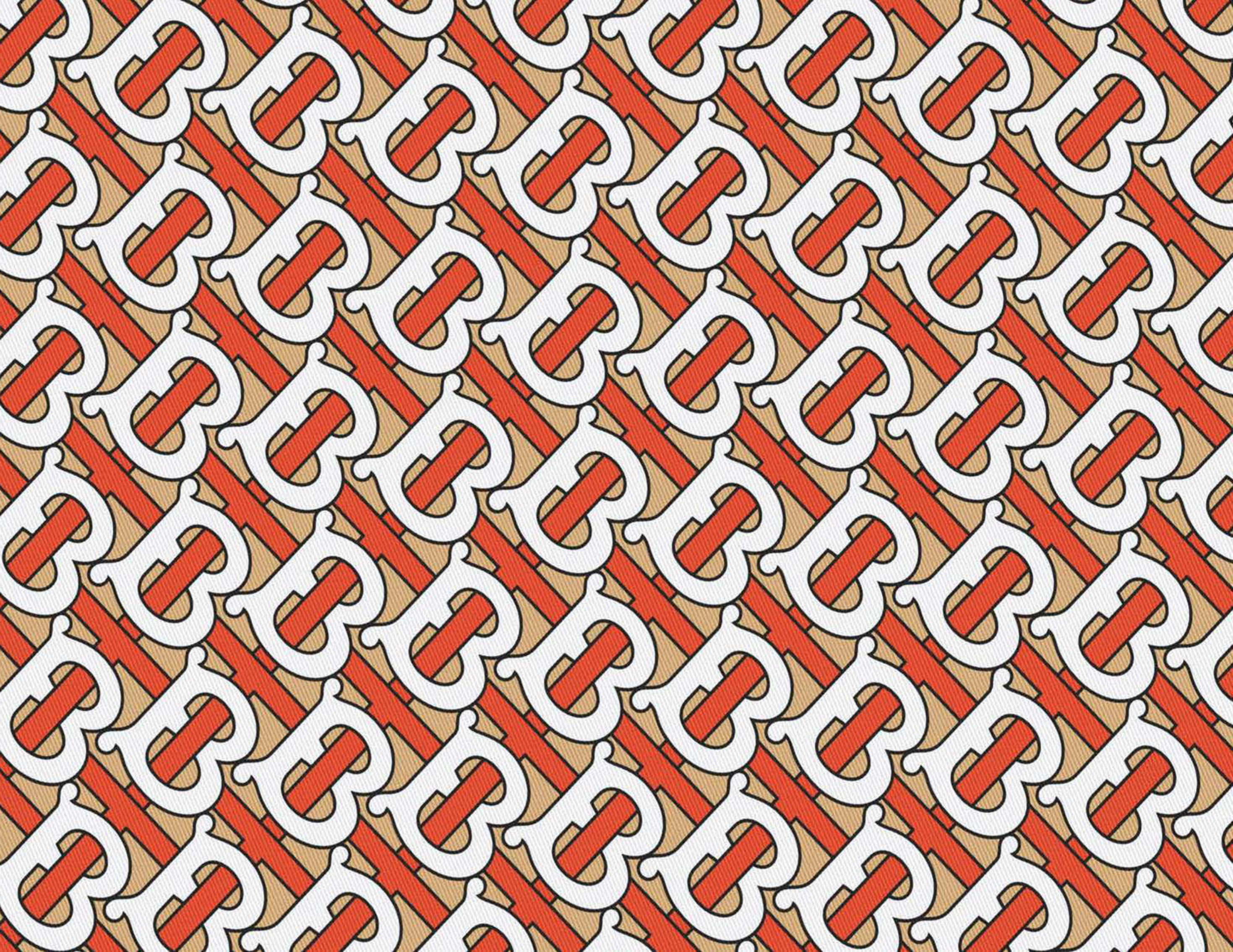

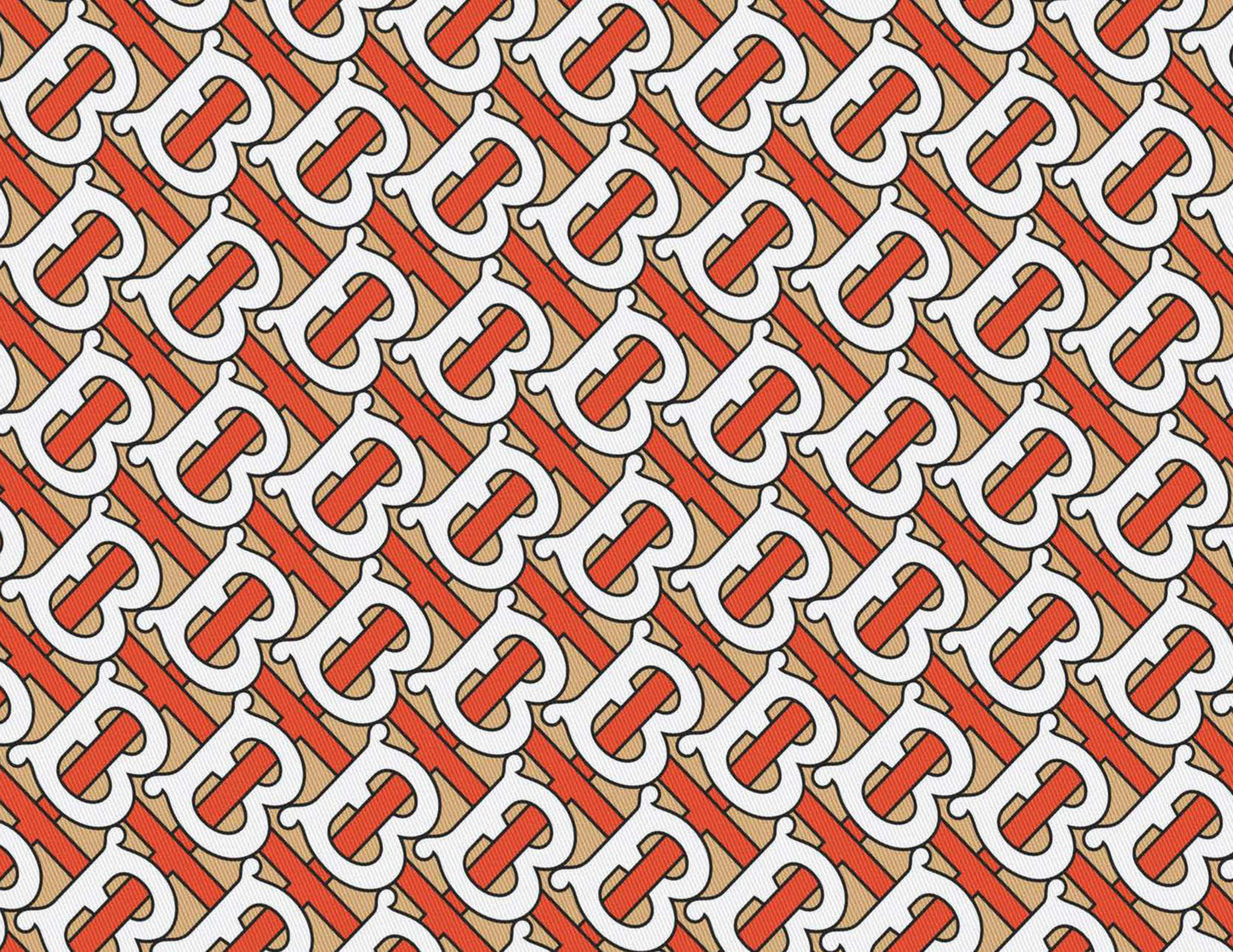

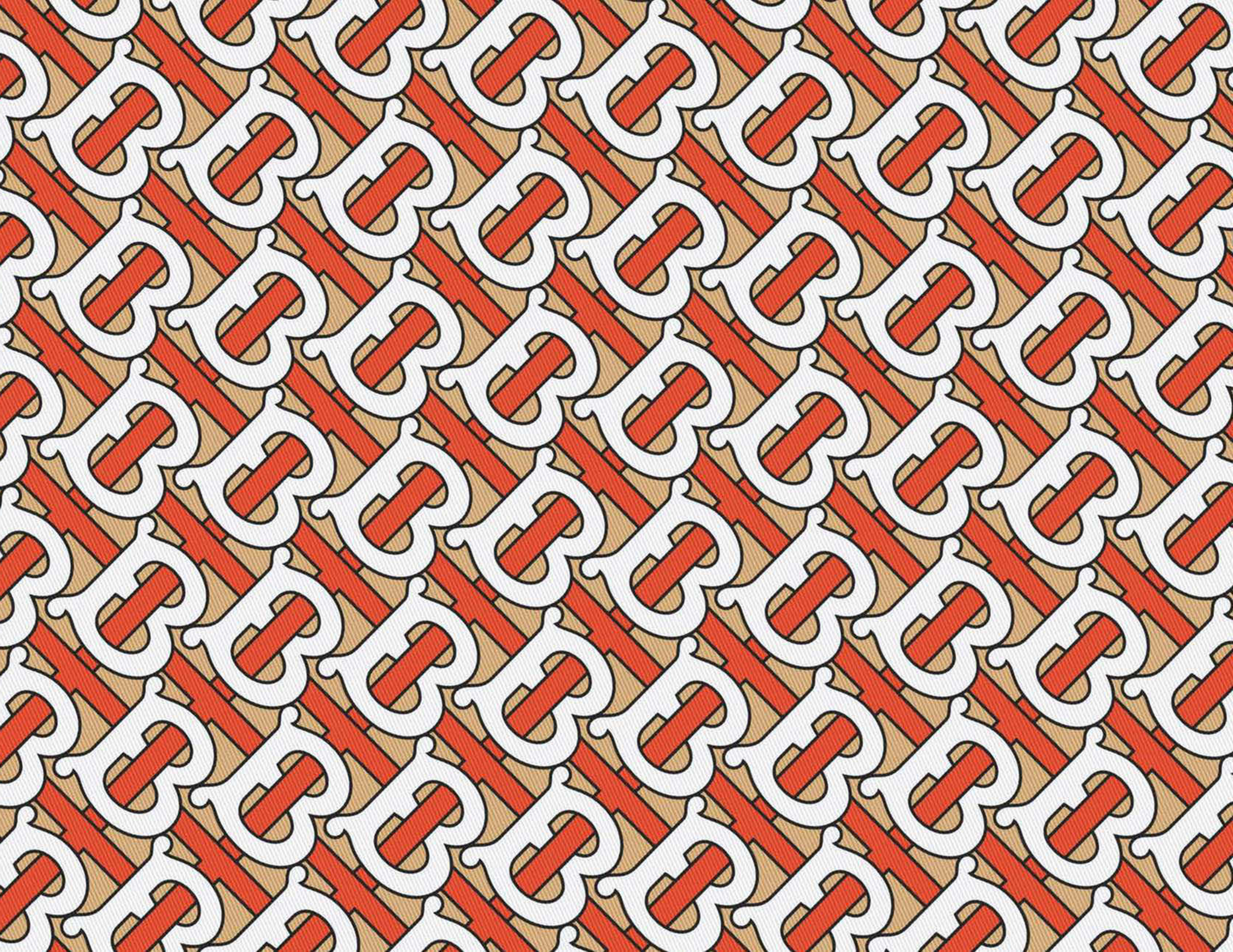

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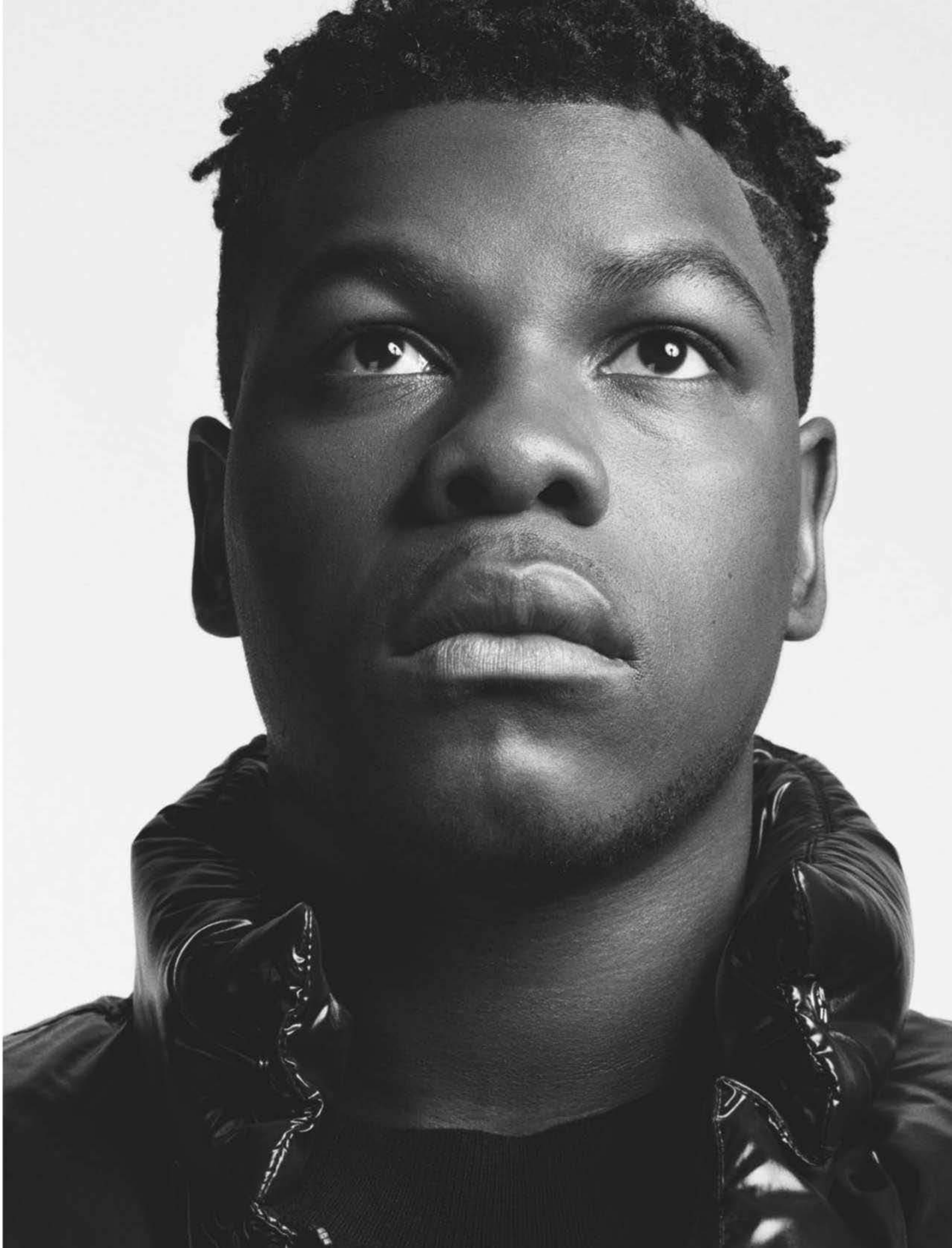

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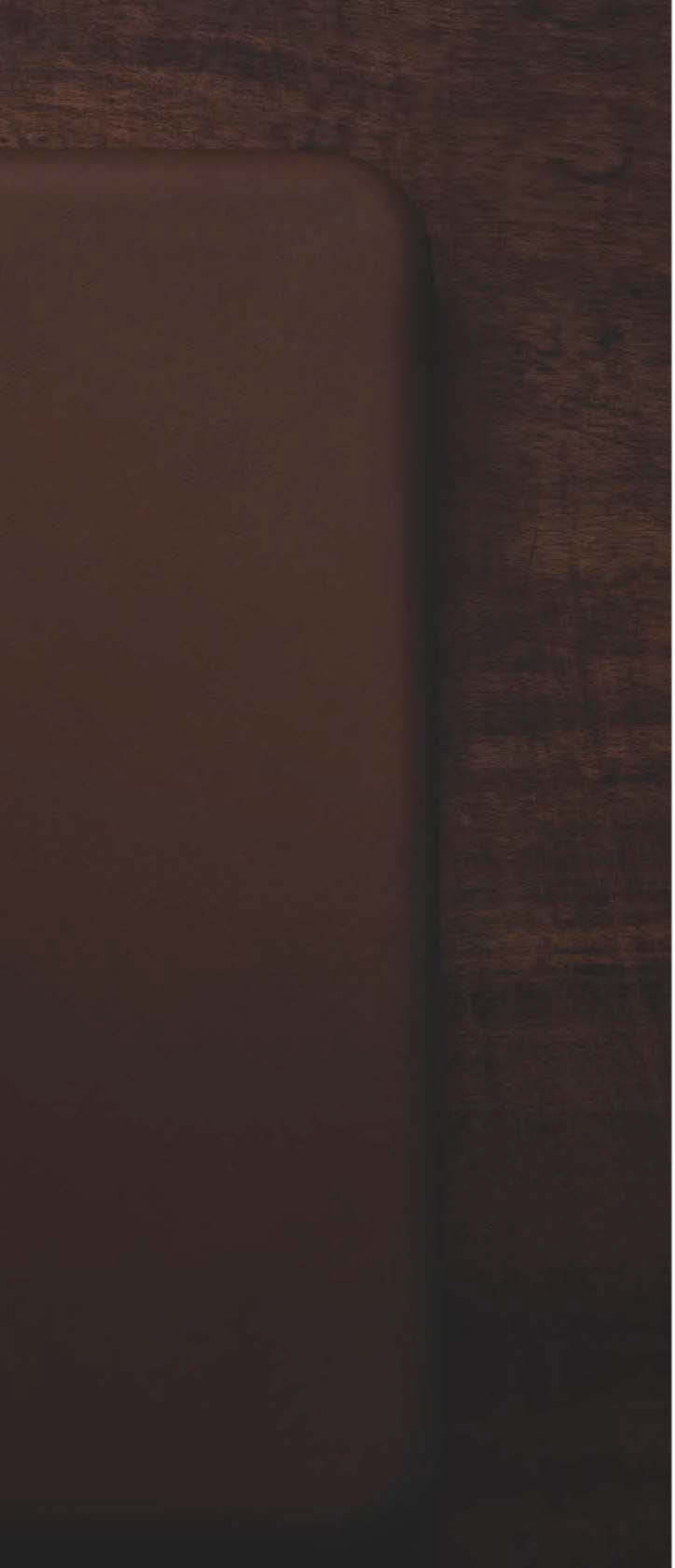

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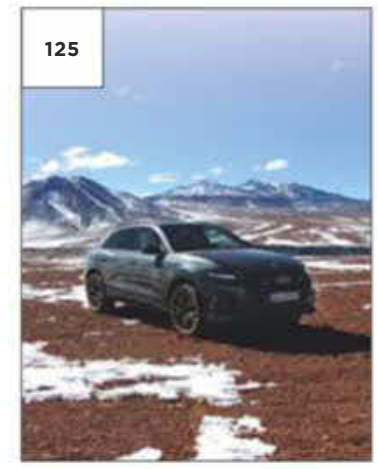
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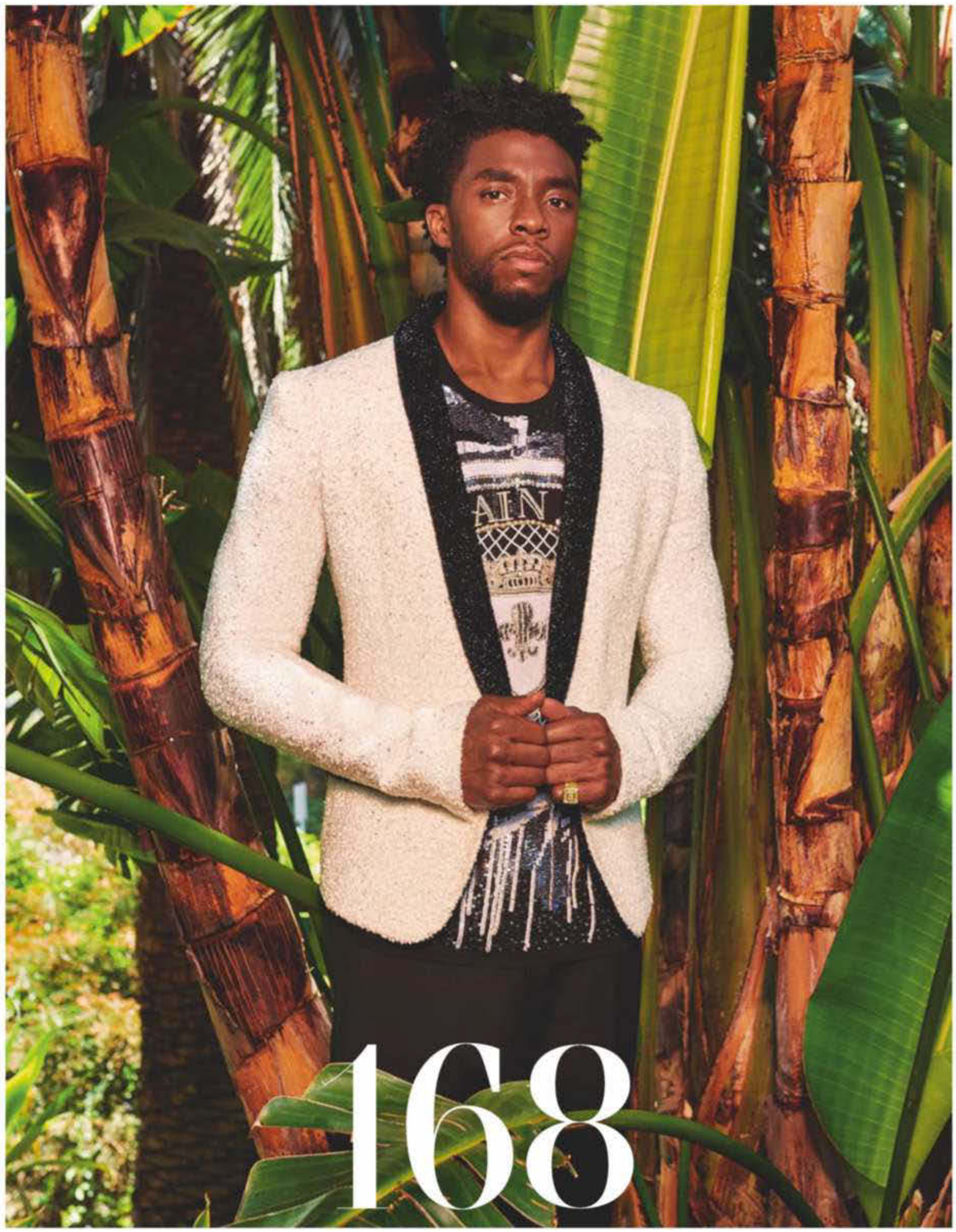

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GQ International Man Of The Year Chadwick Boseman wears jacket, £2,845. T-shirt, £2,845. Both by **Balmain**. balmain.com. Trousers by **Louis Vuitton**, £650. uk.louisvuitton.com. Ring by **Jason Of Beverly Hills**. jasonofbh.com

Story by **Kevin Powell** Photographs by **Gavin Bond** Styled by **Ashley Weston**

Northampton, Church's Factory, June 2018

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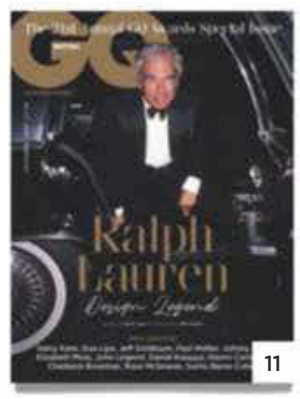

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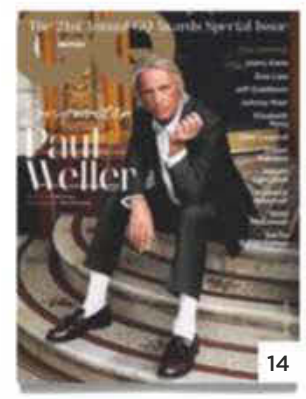

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Fourteen special collectors' edition covers

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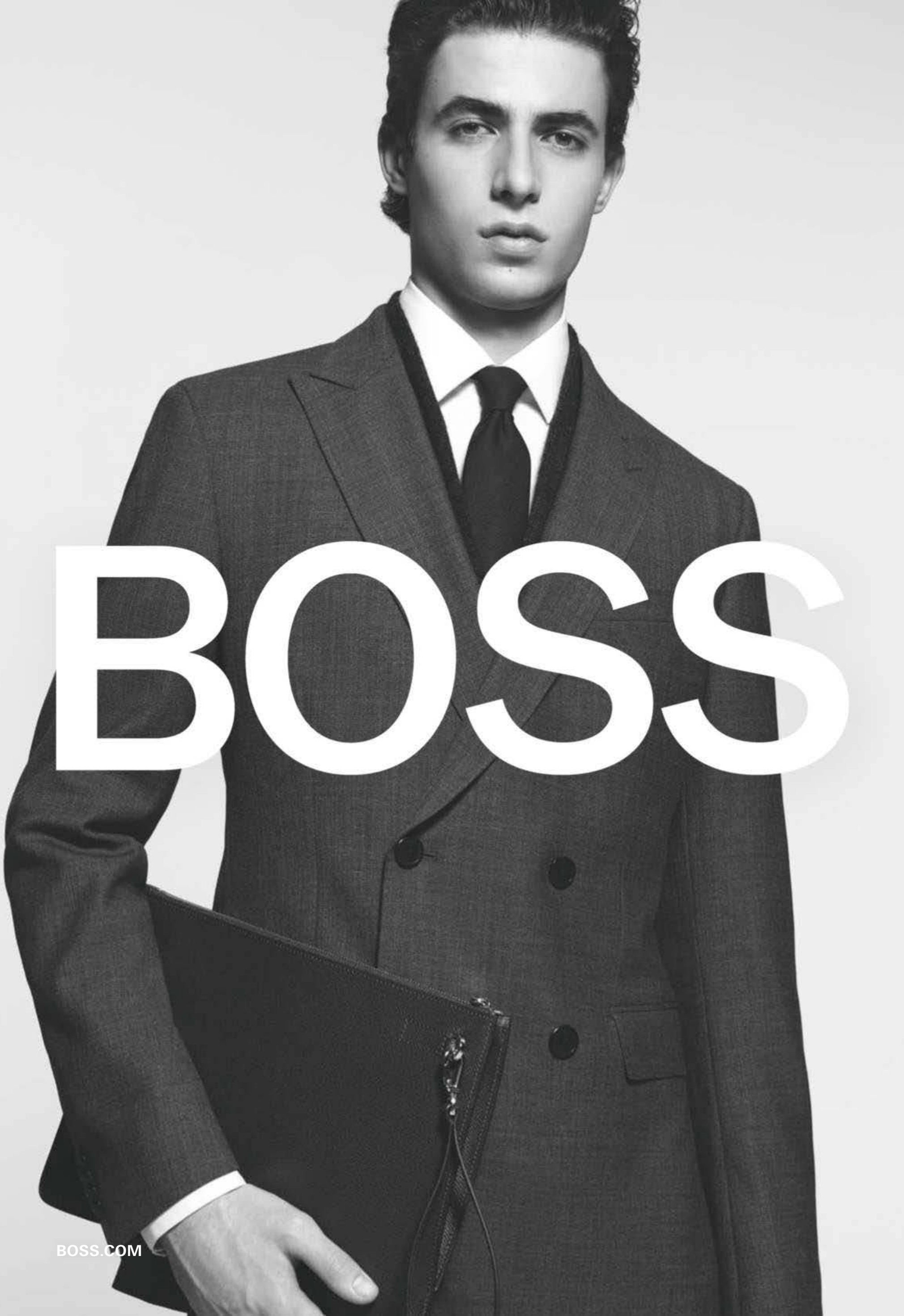

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GENTLEMEN'S QUARTERLY

MEN OF THE YEAR 2018

This month we are celebrating 21 years of the *GQ* Men Of The Year Awards, 21 years since we launched it at Café De Paris, celebrating the likes of David Beckham, Arsène Wenger, Robbie Williams, Norman Cook, Ewan McGregor, Irvine Welsh, The Verve and a couple of knights of the realm, Sirs Michael Caine and Paul Smith. Since then, the venue has moved from Coventry Street to Home in Leicester Square to the Natural History Museum to the Royal Opera House and, finally, to Tate Modern, the *GQ* Men Of The Year Awards' current residence.

In the two decades since the awards launched we've attempted to celebrate the men and women who have made the most impact in their respective fields, be it film, fashion, politics, sport, restaurants, music, technology, media, dance, business, art or publishing. Sure, we've made some mistakes – and there are a few people who we wished we hadn't celebrated at the time – but largely we can look back over those two decades and think that we've made more than a fair fist of it. If you glance at the list of names at our first awards show, it's fascinating to see that a few are still relevant today, in fact more than relevant. In the case of Beckham, he has actually never been more culturally significant. This year he became the ambassadorial president of the British Fashion Council, so he is spending even more time in the *GQ* orbit and it's a pleasure to have him.

Ever keen to keep us on our toes, and perhaps more than a little irritated at having never been invited, there are some who think we created the *GQ* Men Of The Year Awards simply in order to have a party. Although I have to say the awards dinner has certainly managed to create its own celebrity microclimate – a place where you might find Giorgio Armani talking to Keith Richards, Amy Schumer swapping punchlines with Ricky Gervais and David Walliams, Sir Elton John comparing backhands with Andy Murray, or David Cameron, Tony Blair and Boris Johnson wondering if political careers really all end in failure (and possibly agreeing that they do). And while we obviously know that the collective power of the extraordinary people in the room (try Eddie Redmayne, Emma Watson, David Bowie, Stella McCartney, Madonna, Pharrell Williams, Sir Paul McCartney, Benedict Cumberbatch, Sir Patrick Stewart, Kim Kardashian, Lana Del Rey, U2 and Led Zeppelin for size) adds to the lustre of the celebration as well as the very idea of the thing itself, we like to think that the awards, sponsored again by the wonderful Hugo Boss, >>

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>> remain a reflection of achievement, a way to acknowledge success in everything from literature to sport and from comedy to architecture and back again, applauding supermodels, design icons, photographers, film directors (somewhere, perhaps in some strange, shadowy parallel universe, Martin Scorsese's speech is drawing slowly to a close), chefs, entrepreneurs and Olympians (standing ovations being wholeheartedly encouraged).

We have always gone out of our way to celebrate the iconic too, those who have climbed the mountains time and again and whose interstellar status can sometimes be taken for granted – Tony Bennett, Sir Richard Branson, Ray Davies, Little Richard, Tom Wolfe, Iggy Pop, Burt Bacharach, Nick Hornby, John Barry, Sir Salman Rushdie, Sir Anish Kapoor and Sir Bobby Charlton, for instance – and those who have actually helped shape the lives of those in our constituency. Last year was a particularly starry vintage and on an especially intoxicating night at Tate Modern we welcomed Adwoa Aboah, Nick Cave, Sir Geoff Hurst, Wolfgang Tillmans, Grace Wales Bonner, Zayn Malik, Sadiq Khan, Mark Hamill, Jared Leto, Cillian Murphy, Pelé, Liam Gallagher, Skepta, Stormzy and Anthony Joshua, to name only a few of the boldfaces who stormed the red carpet.

This year we think the cast is equally dynamic, maybe even more so. In the following pages you'll see appearances from all our Men and Women Of The Year, including HRH The Prince Of Wales, Rose McGowan,

Tate Modern's Turbine Hall is the home of the GQ Awards

Perhaps in some parallel universe Martin Scorsese's speech is drawing slowly to a close

Ralph Lauren, Paul Weller, Naomi Campbell, Johnny Marr, Donatella Versace, Charles Jeffrey, Jorja Smith, John Legend, Jeff Goldblum, Daniel Kaluuya, Elisabeth Moss, Michael Wolff, Chadwick Boseman, Tom Bateman, Olly Alexander, Jonathan Yeo, Dua Lipa, Philipp Plein and, of course, Harry Kane. How could we have the *GQ* Men Of The Year Awards this year without the captain of the England football team?

There has been such political turmoil in this country in the past year that we spent a considerable amount of time wondering whether or not we were going to skip the Politician Of The Year Award. This is invariably a contentious category, as it's impossible to select a winner without being tainted by political affiliations. We were slammed for trying to redeem Tony Blair ("too soon" seemed to be the uniform response), accused by Noel Gallagher of seeming like the Conservative Party conference when both David Cameron and George Osborne were in the room and attacked by the right-wing media when we invited Jeremy Corbyn to present an award last year. So it was only after several months of haggling and argument that we settled on David Lammy, the Labour MP for Tottenham. He famously described the Grenfell Tower fire as corporate manslaughter and called for arrests to be made and he was also extremely vocal over the Windrush scandal earlier in the year. For these reasons alone we thought it was just to celebrate him.

Congratulations to David and indeed all our worthy winners this year. Thanks also to our hosts, our delightful sponsors, our fantastic presenters, the performers, all the brilliant people at Tate Modern and especially to our Events Director, the perennially incorrigible, always unflappable and never-less-than intransigent Michelle Russell.

Happy birthday, MOTY. It sounds mighty crazy to say so, but you have finally come of age. **GQ**

Dylan Jones, Editor

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GQ.co.uk this month on

Behind the scenes with GQ's Men Of The Year
See some of the biggest names of 2018 strike a pose at their *GQ* Awards photoshoots.

'10 Coolest Things Of The Week'
Treat yourself to the coolest buys, new releases and general must-know products and concepts each Friday at 5pm. (Remember, payday is never far away...)

Lou Stoppard tackles the trending topics
From our love of dad trainers to crime podcasts, the *GQ* writer fills you in on the latest trends.

'Best Menswear Items Of The Week'
Want to see which pieces make our list of essential purchases to boost, refine and revamp your wardrobe? Check in every Monday at 6pm for your fashion fix.

Meet the GQ Grooming Awards 2019 judges
Our star-studded panel have been testing the biggest launches in order to award the best fragrances, moisturisers, shampoos and more.

Photograph **James Mason**

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GENTLEMEN'S QUARTERLY

Matthew BROOKES

There are Men Of The Year cover stars and then there are future kings. Matthew Brookes had the honour of photographing HRH The Prince Of Wales at Kensington Palace. "The Prince was charming," says Brookes. "We only had 15 minutes, but it was incredibly exciting. My feet didn't really touch the ground."

Kevin POWELL

Writer Kevin Powell met Chadwick Boseman, *GQ*'s International Man Of The Year, in 2006, pre-fame. "The beautiful thing about him is he's just as humble today," Powell says of the *Black Panther* star he interviewed herein. "It's inspirational that a shy boy from the American South would become a man with a year like this."

MEN OF THE YEAR 2018

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Mary McCARTNEY

When Paul Weller found out he'd won our Songwriter Of The Year Award, he had one request: to be photographed by the eldest child of his friend and fellow legend Sir Paul McCartney. Mary McCartney happily obliged. "He rocked up relaxed and cool as chips," says McCartney, "and enforced my faith in straight-up Britishness!"

Paul SOLOMONS

Every year, *GQ*'s Creative Director has to conjure a fresh look for our awards, from the pages inside to our exclusive videos to the event itself, and this year he's surpassed himself. "I can't think of another job where one day you are working with Jeff Goldblum and the next you are in Kensington Palace with HRH The Prince Of Wales," says Solomons. "This portfolio was a career highlight."

Florence WALKER

GQ's Maddox Gallery Artist Of The Year, Jonathan Yeo, has painted David Cameron and Cara Delevingne, so when he asked journalist Florence Walker if he could paint her (in the nude), she was delighted. "To be painted by the most in-demand portrait artist is exciting," says Walker. "And with his fusion of classical art with tech, you can see his work being studied for centuries to come."

Stuart McGURK

With 20-plus shoots and interviews in two months, looking after Men Of The Year – as Associate Editor Stuart McGurk has done since 2011 – is always challenging. But for 2018 it was particularly rewarding. "This year not only honours individuals for excellence, but for affecting change," says McGurk. "People such as Rose McGowan and David Lammy stood up to the powerful and spoke out for the powerless." GQ

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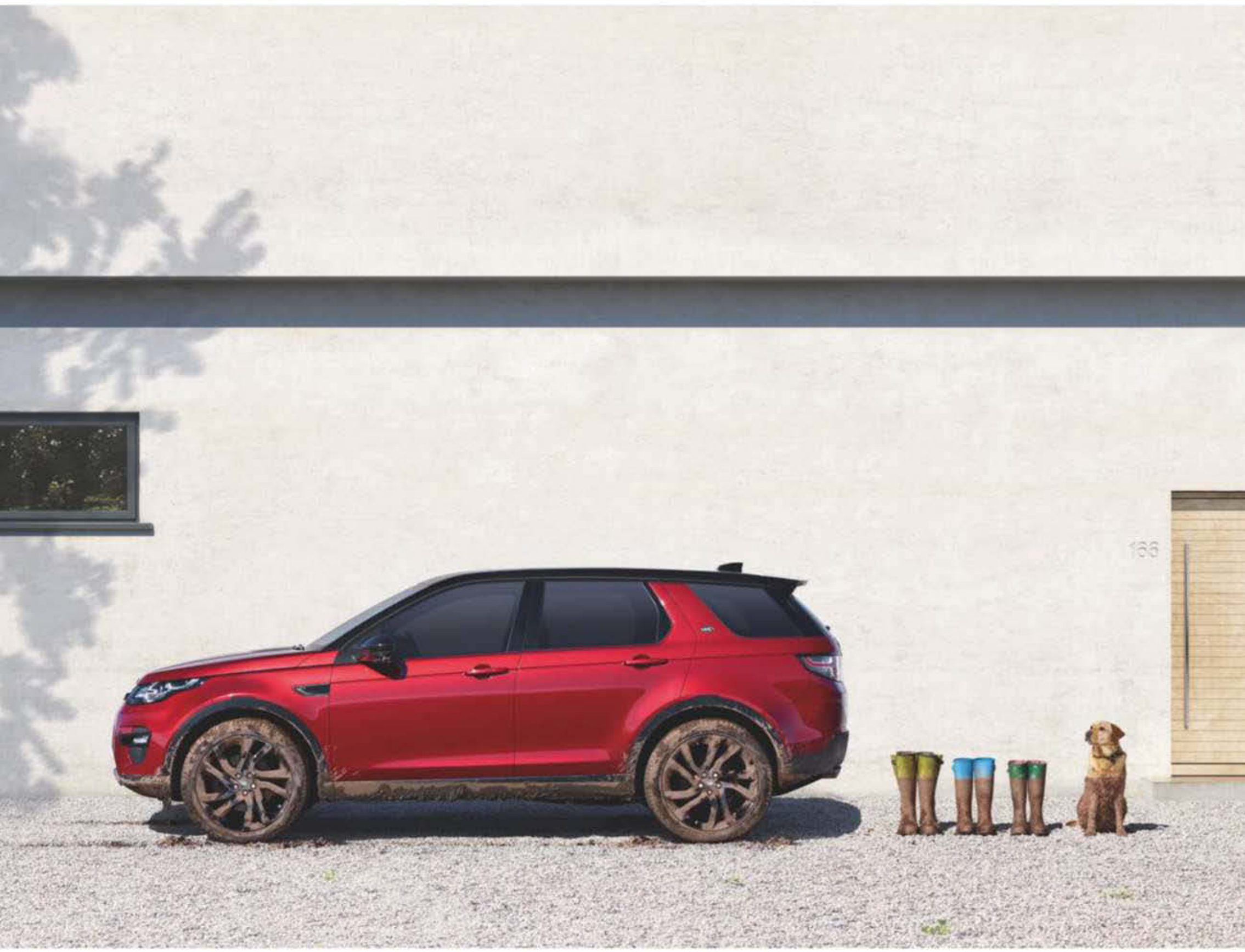

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FOREWORD

Is the writing on the wall for the PM at conference?

Introducing! Political sketch writer and author of *I, Maybot: The Rise And Fall* John Crace is *GQ*'s new online columnist. Read his insights every Monday at GQ.co.uk.

For Theresa May to cling to office after Birmingham, she'll need more adhesion than last year's stage. And Jeremy Corbyn? Infighting in Liverpool will mean Labour too could come unstuck

Story by **John Crace**

It's likely that Theresa May still has nightmares about her speech at the Conservative Party conference last year. Those of us who sat through it certainly do. It was a political car crash like no other, one even the scriptwriters of *The Thick Of It* would have dismissed as too improbable.

The prime minister had come to Manchester in search of redemption, to apologise for having conducted one of the most disastrous and unnecessary general election campaigns in modern British history, which had cost the Tories their overall majority in the House Of Commons, and to convince the party she was still the right person to remain leader.

She started by admitting her campaign had been too presidential. Too scripted, she said, reading awkwardly from a script. Emotional intelligence is even harder to programme than artificial intelligence. But that turned out to be the high point. First, comedian Simon Brodkin walked on stage and handed May a P45. Which she gratefully accepted, because in her heart of hearts that was what she wanted. Then she had a coughing fit and lost the power of speech, as if her voice was having its own psychosomatic, narcissistic breakdown. After a long pause, several glasses of water and a cough sweet handed to her by the chancellor, Philip Hammond, May managed to struggle through the remaining 25 minutes in a barely audible croak. To add insult to injury, just as she was reaching the end, some letters of the slogan "Building A Country That Works For Everyone" began falling off the screen behind her – first the "F" of "For", then the last "E" of "Everyone". The prime minister's world was literally falling apart around her.

There's unlikely to be one killer blow. Tories prefer something more sadistic

It's hard to imagine lightning striking twice at this year's conference in Birmingham, which starts this month – though plenty of Conservatives would be secretly delighted if it did – but the stakes are just as high. The prime minister is notorious for saying "Nothing has changed" when almost everything has changed. But this time nothing really has changed. The party is still at war with itself and the country over Europe and May is still hanging on to the leadership by a thread.

If anything, the situation is now more precarious for the prime minister. The qualities that have helped May remain in her job against all odds over the past 12 months – her stubbornness, her seemingly limitless capacity for delaying difficult decisions and the absence of a credible alternative – may no longer be enough. With Britain due to leave the EU on 29 March next year and an agreement on the terms of the withdrawal >>

Photograph **Oli Scarff/AFP/Getty Images**

>> expected to be concluded at the EU Council meeting just weeks after the conference, time is running out. Something has to give. And that something could be Theresa May.

To call the Tory party a mess is a misnomer. It is far, far worse than that. It was only in July this year – sixteen months after triggering Article 50 – that the Conservative government got around to securing some kind of agreement on what sort of Brexit it wanted, when the prime minister summoned her entire cabinet to Chequers. That deal lasted less than two days, with David Davis, Boris Johnson and several other junior ministers resigning in protest.

Since then the Tories have been in a state of near anarchy. Although the Remainers had their doubts as to the practicalities of Chequers, it is the Brexiteers who have been spitting blood. For them this was a dream betrayed, with the UK effectively remaining in the customs union and nothing May has done since has convinced them otherwise. They feel they are in the last chance saloon.

So May goes into this year's conference with an almost impossible circle to square. Neither faction in the Tory party trusts her nor truly believes in her competence any more. We are in the political equivalent of the Wild West. Within six months we could have crashed out of the EU with no deal, agreed the basis of a soft Brexit, the prime minister could face a challenge to her leadership, we could be having a general election and there could be a second referendum on the final deal. Every option is equally possible and you won't find a politician anywhere in Westminster who knows for sure what will happen.

For May the pressure will be intense, intolerable even. Since the election she's looked like a woman who goes to bed each night praying that everything will be better in the morning. Instead it gets worse. Now she's only ever truly comfortable reading from a prepared text and even then she can sound robotic and emotionally detached, as if she were simultaneously both there and not there: Schrödinger's prime minister.

In Birmingham, though, there will be no scripts that can't be ripped up within minutes of being written. Conference will be a dirty morass of intrigue and shape-shifting. Anything that anyone says will be deconstructed and picked over for signs of loyalty, especially from the likes of Boris. It's hard to imagine Britain's greatest political narcissist passing up an opportunity to inflict further damage on an enfeebled PM. But if he does show restraint, he is certain to have acolytes to do his dirty work for him. It's a measure of how desperate the Brexiteers have become that they still perceive the worst foreign secretary of the post-war years to be their saviour.

There's unlikely to be a killer blow at conference. The Tories prefer something stealthier and more sadistic. Instead it will be death by a thousand cuts. *Et tu*, Boris? *Et tu*, David? *Et tu*, Michael? She will lurch from event to event, intent on surviving just a few more hours though not sure how. She could give the speech of her life – visionary, coherent, uplifting and with no collapsing scenery – but it still wouldn't be enough to unite her party. If she's still leader this time next year, no one would be more surprised than her.

You'd have imagined that infighting in the Tory party would mean a peaceful conference for Labour, where they could all unite behind their leader. Far from it. At Brighton last year, Labour's conference was a four-day Jez Fest. No one in the party – even the leadership, despite what they might have said in public – could quite believe they had increased the number of seats they held at the general election. Everyone had expected Labour to suffer catastrophic losses and for Jeremy Corbyn to be deposed.

At this rate, Labour are in danger of splitting even before the Tories

Instead Corbynmania had been in full swing. All dissent had evaporated and Labour moderates were nowhere to be seen. The London mayor, Sadiq Khan, who only a year earlier had made a pitch from the conference stage for the party to get real about what needed to be done to get into government, found himself without an invitation to speak. And those who did get to talk felt obliged to preface their speeches with a five-minute eulogy to the wonders of Jeremy. It was unsettling to watch.

A year on, though, and cracks are showing. There is widespread feeling among MPs that, with the Tories in disarray, Labour ought to be at least ten points clear in the polls. There's also a sense that despite around 65 per cent of Labour voters being in favour of Remain, Corbyn – a longtime eurosceptic – hasn't spoken out enough in favour of retaining close links with the EU. He didn't even put any great pressure on Labour MPs Kate Hoey, John Mann, Frank Field and Graham Stringer to vote with the party whip on an amendment to force the UK to stay in the customs union in the event of no deal. It was almost as if Corbyn was happy with the status quo.

And then there's the ongoing row over anti-Semitism in the Labour Party. You'd have thought it was a no-brainer for an anti-racist party to adopt the universally accepted definition of anti-Semitism put forward by the International Holocaust Remembrance Alliance (IHRA). Apparently not. Corbyn and those close to him have so far shown they would rather alienate most Jews – the overwhelming majority of whom are Labour voters – by coming up with its own watered-down definition. Even were Corbyn to give in – as many senior figures in the Labour Party have been privately begging him to do – and do a volte-face by accepting the IHRA definition, it would be seen as a grudging move, too little, too late. The damage has been done.

Two Labour MPs, Margaret Hodge and Ian Austin, faced censure for expressing their disgust at the decisions and several others – both Jewish and non-Jewish – are considering resigning the party whip and standing as independents. The anti-Semitism row has also got dangerously close to the Labour leadership. Peter Willsman, at time of writing still a member of Labour's ruling National Executive Committee, has been recorded during an anti-Semitic rant and details have emerged of Corbyn himself attending a rally that likened the situation in Gaza to Auschwitz.

It hardly seems possible, but Labour are in danger of being labelled the party for anti-Semites. Mud sticks and at this rate, they are in danger of splitting even before the Tories. Not that any of this will bother Corbyn. No one should put any money on the Labour leader using his conference speech to make anything other than a token gesture towards the moderates and the Jews in his party. Corbyn rarely admits mistakes – in his own way, he's as stubborn as May – and he doesn't do apologies, especially when he's surrounded, as he will be at Liverpool this year, by a self-selecting audience that largely hangs on his every word. Whatever he says, a standing ovation is guaranteed. But it's how his speech is received by ordinary Labour voters, on whom he will rely at a general election, that should really trouble him.

All of which makes this year's party conferences compulsory viewing, not just for political nerds and lobby journalists, but for anyone who takes an interest in the country's future. What happens in Liverpool and Birmingham could help define how we leave the EU and who governs us. It promises to be a roller-coaster. Let's just hope the party leaders are up for the ride. GQ

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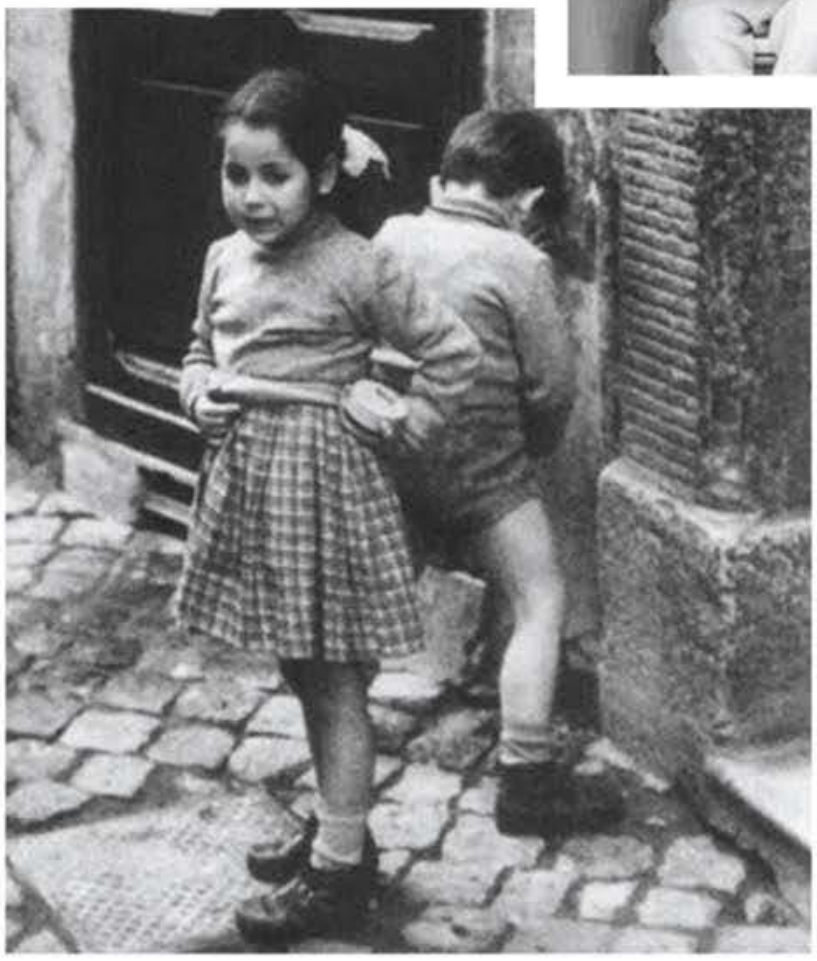

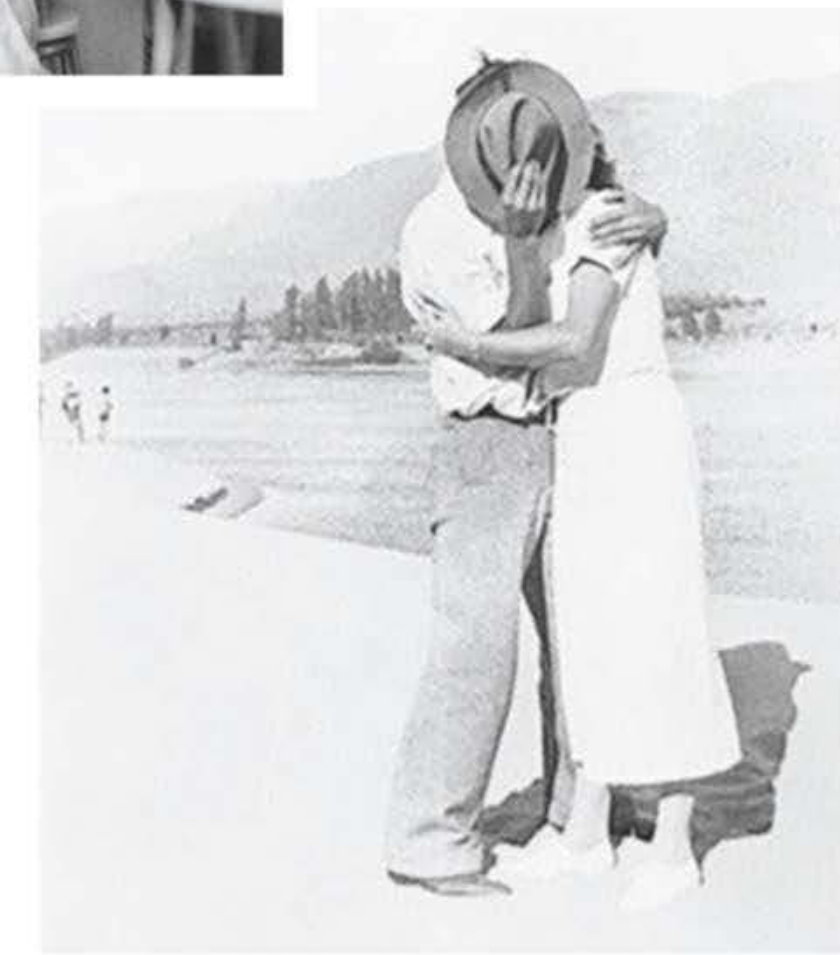

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GQ Details

Edited by Charlie Burton

This month, lifestyle goes large: Design p.69 **The Style Manual** p.73 **Sport** p.79 **Watches** p.83 **Taste** p.88 **Grooming** p.95 **Music** p.103 **The Lab** p.104 **Life** p.107 **Travel** p.115 **Cars** p.125

How to spot... The Cultural Appropriator

Stop! Put down the kimono, hang up the headdress and shirk the shuka (seriously, why do you even have one?). Turn the page for generation woke's doziest statement dressers

Story by **Jonathan Heaf** Illustration by **Nathan Hackett**

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What is cultural appropriation exactly? I mean, does anyone other than possibly Kim Kardashian actually know? (This is a joke, of course. Kim Kardashian has no idea what cultural appropriation is.) Well, shall I tell you who definitely doesn't know? Whiny, self-entitled, careerist, talentless souls who, so scared are they of straying from their noble, pious lanes of self-congratulation, would accuse a white middle-class schoolboy of cultural appropriation simply for having all the lyrics to Drake's "God's Plan" Sharpied onto his Palace bumbag.

Listen up, kiddo: if you're an overprivileged brat from Cobham, Surrey – that's me – who owns a pager, likes his do-rags tight (at the weekends) and his denim as saggy as a failing Second World War parachute, just because you dress like the Wu-Tang Clan's weed gofer doesn't mean you can be accused of cultural appropriation. Poor taste? Absolutely. A lack of ambition? Double tick. But *not* cultural appropriation. Wear the gold grill over your wonky incisors, drink "lean" from a red cup and stand your shaky, unhallowed ground. (Just don't get dreads, OK? Get dreads and you and I are done here.)

Trigger warning: cultural appropriation isn't about fashion or music or morality or about scoring points on social media, and if you think it is you're probably a pale, sickly millennial. No, cultural appropriation is about being utterly ignorant – ignorant of a minority culture's journey and historical suffering. Imagine you're at Coachella (I mean, poor you) and you're with your date who just so happens to be a Swedish ex-Victoria's Secret model-turned-raw juice vlogger who enjoys saying she's 100 days sober but actually pops Xanax like they're Sour Skittles. She wants to go as a Native American squaw – the words she actually slurs are "That hot Indian whatshername... Pocahontas!" – and wants you to go as "Crocodile Dundee".

Now, I don't have to tell you her proposed costume is cultural appropriation, do I? Like most things in life – Me Too, Russia's involvement in rigging the US election, the fact Brexit is a complete waste of time and money – it's obvious. The problem is, because you never watched anything that was made before 2017 – no, not even *Last Tango In Paris* nor *Jumanji* – you have no idea what she means by Crocodile Dundee, so you end up going as a cross between a jumping African Maasai warrior, Seth Rogen in *Superbad* and a sentinel android dressed like will.i.am. Now, because you grew up in Orange County, California, with a dad who was the best plastic surgeon this side of Palm Springs and a mum who once worked as Harvey Weinstein's "booker", this looks fine. Apart from the Maasai robes.

Why? Because you don't speak a Nilo-Saharan language. And your ancestors didn't starve to death on the Ngorongoro Crater. Nor were your family's historical lands taken over by British imperialists in the early 20th century. All you're doing is taking what is culturally significant to them – their red (mostly) robes – so you can appear in some sort of "enlightened" costume in the dance tent at 2am. I mean, how *thick* are you? Well, not as thick as *Love Island*'s version of Dora The Explorer over there, admittedly, but nevertheless.

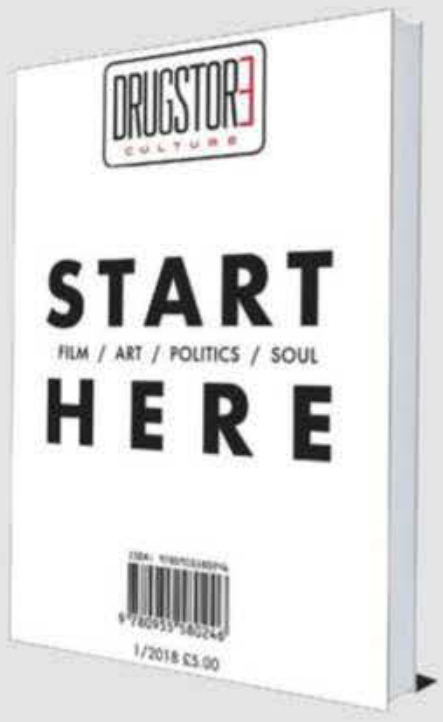
So, whatever is one to do? Well, get changed, for a start. And then ditch the date. Then go to Wikipedia or, hell, maybe even pick up a book. Remember them? Start reading. Start learning. And then start writing to every host of every Halloween party you ever went to dressed as a Mongolian herdsman. That sensation you're experiencing? It's not cultural appropriation. It's regret. Regret and catharsis.

All you're doing is taking something culturally significant so you can appear in an 'enlightened' costume in the dance tent

Illustrations **Nathan Hackett**

THE READING MATERIAL

Is it a book? Is it a mag? No, it's a 'movement' actually...



"The shock of the new, founded on the excellence of the past": thus runs Charles Finch's billing for *Drugstore Culture*, the new arts, culture and politics magazine he's publishing. Well, we say magazine. While Finch has put *GQ* Political Editor Matthew d'Ancona at the helm, and – as is traditional for magazines – there are interviews (with David Miliband, for instance) and essays (David Thomson on Emily Blunt and Claire Foy; Peter Hoskin on video game streaming), the first issue is a paperback book, albeit one that's full of decidedly non-paperback tropes (multiple paper stocks, colour photography, alluring graphic design). Why the contrariness? *Drugstore Culture* defines itself not as a publication but as a "movement", which also launches online this month. "Our crazy new world needs to be understood through the prism of culture," says d'Ancona. "And people need to get out of their post-Trump, pre-Brexit cringe and celebrate the best things in life. A change is gonna come." Watch this space. **CB drugstoreculture.com**

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THE HOME PAGE

Should your house ever be ‘fun’?

Absolutely. That is, if you take it seriously

Photographs by **Jonathan Leijonhufvud**

There’s something rather tragic about someone who puts a staircase slide in their otherwise fairly conservative house. It’s the architectural equivalent of declaring, “I’m mad, me!” But recently there has been a trend for designing buildings that are playful throughout and the results are, well, surprisingly stylish. Take this home in Shanghai – at 1,000 square metres an unusually large one for the city – designed as a “play house” by Dominique Amblard and Lin Wei. The exterior takes the typology of the playground and filters it through adult design sensibilities, while the interior is inspired by *Star Wars*, with rooms that interconnect in series like on a space-ship, and a games room and home cinema (*inset*) that riff on the films’ visual tropes. The lesson here being: if you’re going to build a fun house, do it properly – or not at all.

Photograph Xxxxxxxxxx

Adventures in architectural freedom, courtesy of Dominique Amblard and Lin Wei

Olivia Cooke takes the lead in ITV's new adaptation of Vanity Fair

THE RISING STAR

Olivia Cooke

After rejection from Rada in 2012, Olivia Cooke's mother made her feelings known: "Ninety-nine per cent of actors are out of work 99 per cent of the time. You need a plan B." Cooke, however, was sanguine. "I don't have one," she replied. "This is my life." Right on cue, just hours later, Cooke's luck dramatically changed when she was offered a part in BBC miniseries *Blackout*. Bigger roles followed, in *Me, Earl And The Dying Girl* and Steven Spielberg's *Ready Player One,* and, this month, the run continues. Cooke, 24, stars in ITV's *Vanity Fair* (which, we can attest, eclipses *The Crown*) as heroine Becky Sharp. In other words, a "plan B" now seems absurd. "And yet I still have imposter syndrome," says Cooke, who was born in Oldham. "People with my accent were on *Coronation Street*. There wasn't anyone I could look up to." Now she's broken through, she vows to remain down to earth. "How can I play real characters if I can't go to the shop for a pint of milk?" **Eleanor Halls**

Photograph Matt Doyle/Contour/Getty Images

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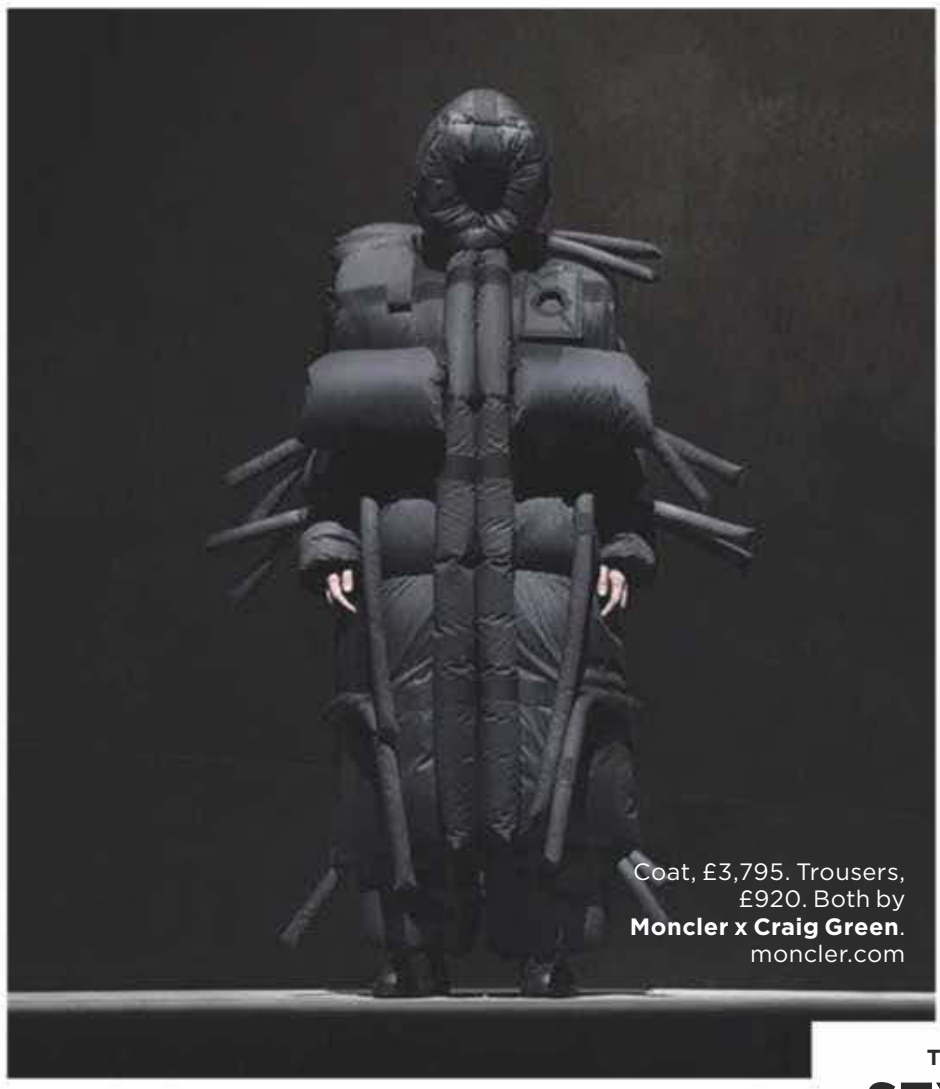
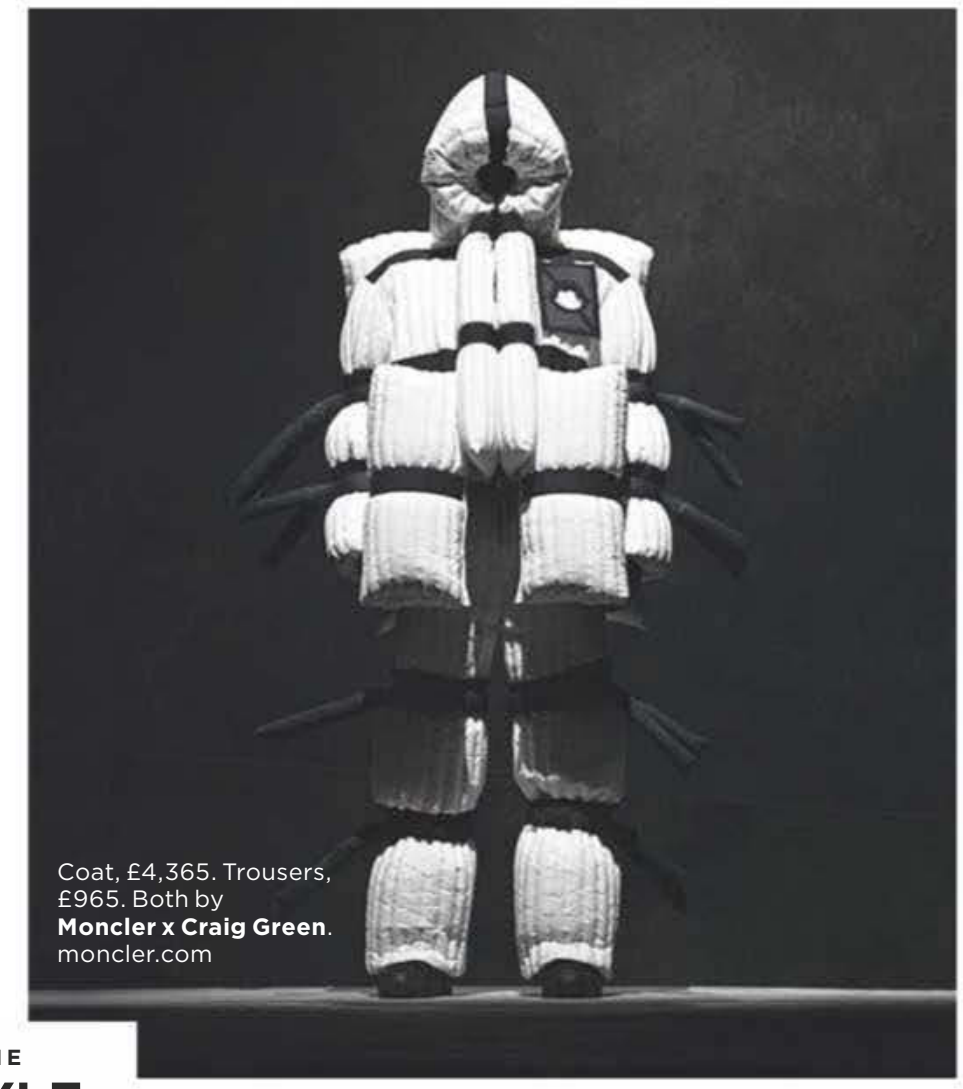


Coat, £3,795. Trousers, £920. Both by **Moncler x Craig Green**. moncler.com



Coat, £4,365. Trousers, £965. Both by **Moncler x Craig Green**. moncler.com

Chest warmer, £860. Coat, £1,450. Trousers, £920. Both by **Moncler x Craig Green**. moncler.com

Chest warmer, £860. Coat, £1,450. Trousers, £920. All by **Moncler x Craig Green**. moncler.com

Downright Genius

It's another feather in British designer Craig Green's cap – well, jacket – as he puts a new spin on the classic Moncler puffer

Edited by **Teo van den Broeke**

British designer Craig Green's is an extraordinary success story. The 32-year-old Londoner burst onto the scene five years ago with his first London Collections: Men show, an outing that was affectionately dubbed "fence face" thanks to many of the models walking the runway wearing sculptural headpieces built from shards of broken wood. What really stood out from that collection, however (to the more astute fashion pundits in the room, at least), were the elegantly layered, ultra-simple workwear pieces worn beneath the head dresses, which looked as wearable as they felt fresh and energetic. Since then, Green has made a name for himself among fashion's cognoscenti and gone from scrabbling around various fashion funds and sourcing free studio space to owning his own premises and employing a team of eleven people.

The next big thing for Green is the launch of his Genius Project collection, designed for Italian outerwear brand Moncler and now available exclusively in Ssense and Moncler stores. Conceived as a way for Moncler to release multiple collections into boutiques through the year (a clever use of the ultra-successful "drop" model favoured by streetwear brands), the Genius Project's first line-up features collaborations with Green, Simone Rocha and Pierpaolo Piccoli, among others.

'There's a jacket without visible stitch lines. It almost looks like a pillow'

For his collection, Green has created ten looks finished with his aesthetic touchstones. The garments are as brilliantly moody and conceptual as you'd expect. Key pieces include a hybrid of one of Green's signature quilted worker jackets ("One day we want it to be the case that if you go and get a worker jacket, you go and get a Craig Green worker jacket," the designer told me. "Just like if you go and get a trench, you'd get a Burberry trench") and a classic Moncler down jacket. "It's a bit like a biker jacket bomber," says Green. "It has two external curved patch pockets on the exterior and it's one-inch vertical quilted, before being injected with down to give it the long season that Moncler is famous for. Injection quilting helps to avoid excess thickness and weight."

Clockwise from top left: Jacket, £1,305. Jacket, £1,115. Both by **Moncler x Craig Green**. moncler.com

Then there's a cushion-esque down coat. "We also developed a jacket without any visible stitch lines," says Green. "It's like a Moncler jacket, just with a fabric cover. It almost looks like a pillow."

Further Moncler x Craig Green drops are just rumours for now, but Green did provide *GQ* with a sneak preview of what to expect from another forthcoming joint effort – and it's not clothing. "We have more collaborations coming up – we're looking at things outside of clothing, collaborations that aren't even relating to fashion," he says cryptically. "It's good because I love building things and making sculptures and doing things that aren't always fashion focused but sit alongside it in the story."

Craig Green cabinet, anyone? **TvdB**

MONCLER.COM

+ Want the scoop on three more brand collaborations worth the hype? Take heed of these hot hook-ups...

The British one

Kent & Curwen x Dr Martens

Dr Martens' desirability increases tenfold in AW18 after a collab with Kent & Curwen. The worn-in boots are military inspired and totally up K&C co-owner David Beckham's *strasse*.
£210. kentandcurwen.com

The statement one

Fendi x Hey Reilly

The Roman juggernaut has teamed up with artist Hey Reilly to produce a capsule collection that has appropriated Fendi's logo to comic (not to mention desirable) effect.
£1,090. fendi.com

The conceptual one

Mackintosh x Maison Margiela

This limited waterproof features a motif used in John Galliano's first collection for Maison Margiela. It represents synergy, apparently.
£2,425. mackintosh.com

Photograph **Baker & Evans**

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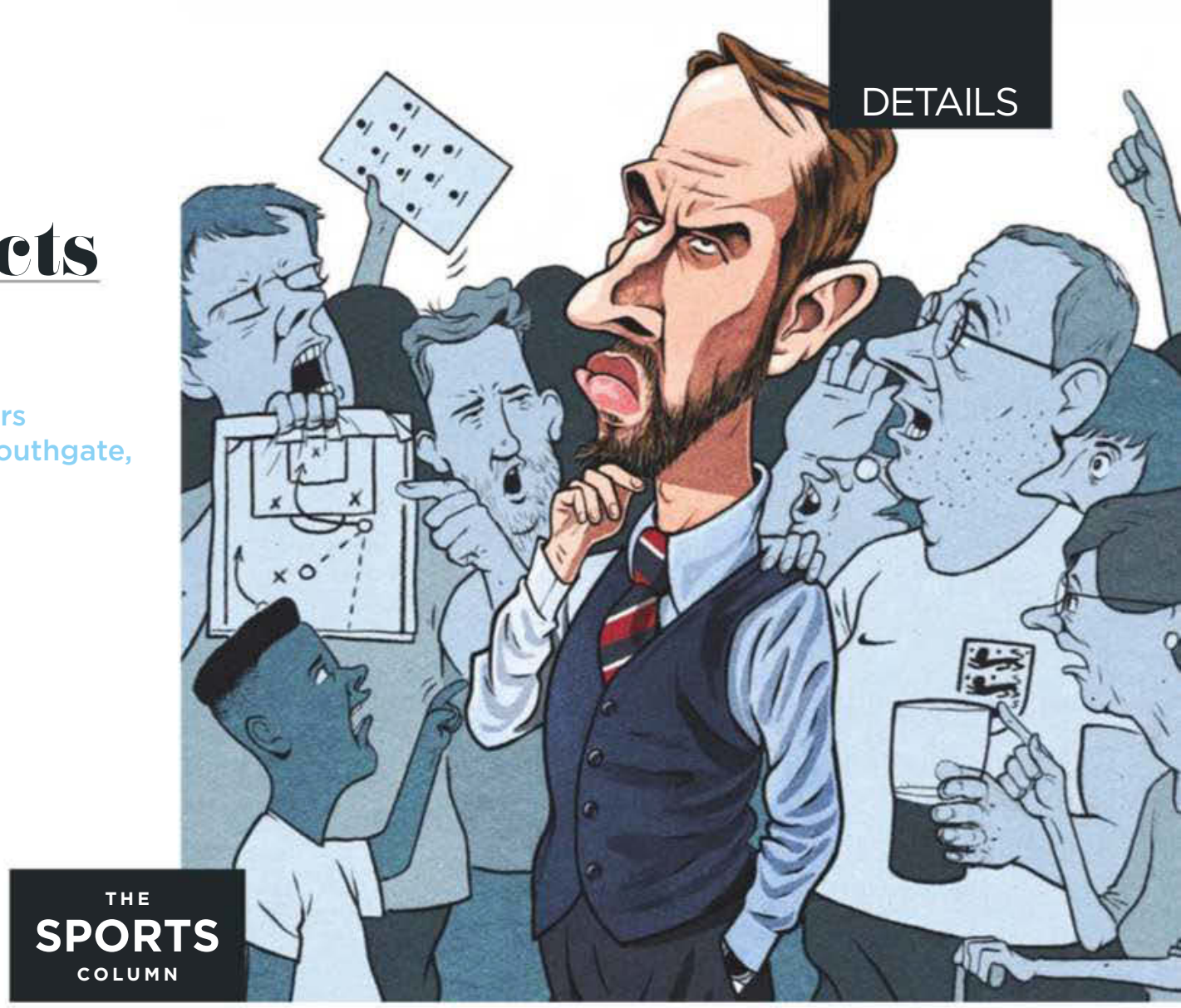
SEIKO

SINCE 1881

England expects (too much)

The national team's lack of playmakers is nothing new. Not even to Gareth Southgate, oddly enough...



THE SPORTS COLUMN

Years ago, while away for a weekend at a country house hotel, I thought I'd get some golf in. My wife came too, for the walk. First two holes: reasonably competent. Third hole: normal service resumed. Fairway dogged to the left; my drive sliced right. My wife is a smart woman, so I can only imagine her tongue was in her cheek as she spoke. "Why," indicating an expanse of verdant space experts know as the fairway, "didn't you put it over there?" I tried to explain that this had been a failure of technique, not strategy. I didn't actually think the best route to the green was through three gorse bushes; I too could see the flaw in that plan. We walked the rest of the hole in silence.

I mention this only because the first internationals of the new season are upon us, meaning England manager Gareth Southgate is going to be receiving advice that amounts to telling a 24-handicapper to avoid the rough. Take this post-World Cup conclusion, from the "Letters To The Editor" column in the *Sunday Times*: "England need a playmaker..."

Do they? Do they really? Well, thank heavens someone noticed. Poor old Gareth, bumbling through, ignoring the dozens of world-class English playmakers gathering dust in the corner in favour of Jordan Henderson. Makes you wonder where the FA gets these people from when *Sunday Times* readers can crack the problem within minutes.

Never trust an argument that can be defeated in one word: who? Who is this mythical playmaker? Who has Southgate overlooked, bearing in mind a playmaker capable of advancing England would need to be elite, not just a half-decent club man who can pass a bit. Jonjo Shelvey is not world-class; if he was, he would still be at Liverpool. The same goes for Jack Wilshere. Luka Modric, Croatia's playmaker and World Cup Golden Ball winner, left Tottenham for Real Madrid; Wilshere has just left Arsenal for West Ham. See the difference? The level of midfielder that would allow Southgate to change strategy this season does not exist.

The midfielder who'll allow a change of strategy does not exist

Telling Southgate he needs a playmaker is akin to advising Usain Bolt's rivals to run faster. Southgate knows exactly what's missing because his entire strategy is an attempt to paper over that crack. If he thought Shelvey or Wilshire or anyone else was capable of dominating an international game the way Modric does, his would be the first name selected.

So, as England's campaign for the 2020 Euros kicks off, we need to be realistic. What happened in the World Cup was wonderful, but a false reading. England had a favourable draw, which masked a serious flaw in the team. It is unlikely any country without a player capable of controlling the game would have made it far in the top half of the draw. England's first game is Spain on 8 September, at which point it's possible that shortcoming will become apparent.

This is not, however, Southgate's fault. England have exciting midfield prospects coming through, but the chances of one being on the same plane as Modric two years from now is minimal. Southgate is a high handicapper standing on the first tee at The Open. We can all see where the fairway is, but let's get real about his chances of hitting it. **Martin Samuel**

+Squad goals In which we consider micro trends in goal celebrations

The Fortnite dance might be hogging the headlines, but here are four others to watch for this season

The brand ambassador

Forming your hands into a symbol that represents your "personal brand". See Jesse Lingard's recent "JL" sign.

Notable practitioner: Gareth Bale (Real Madrid), who succeeded in copyrighting his "Eleven Of Hearts" sign.

The secret handshake

A combo of fist bumps, hand grips, high-fives and finger locks.

Notable practitioner: Son Heung-min (Tottenham).

The shirt aloft

Taking off one's shirt and holding it up to the fans in self-effacing reverence.

Notable practitioners: Lionel Messi (Barcelona; *below*), Nabil Fekir (Lyon) and Mauro Icardi (Inter Milan).

The group effort

Choreographed routines are a staple, but have become far more esoteric.

Notable practitioners: Manchester United with 2-Milly's "Milly Rock".

Illustration **Ben Jennings** Photographs **Alter Photos; Getty Images**

Isabel is the new Mayfair 'it-restaurant' from the team behind Notting Hill's Casa Cruz

Upgrade your lunch hour

There's a new trend among top-flight restaurants: offering an 'express' business menu that promises to have you in and out within a set timeframe. Herewith, our favourite four...

THE LONDON SCENE

Roganic

5-7 Blandford Street, W1.
roganic.uk

Duration: 60 minutes

Cost per head: £35

Best for: A power check-in with the client you've been wooing for months.

In brief: Chef Simon Rogan, of Cumbria's two-Michelin-starred L'Enclume, takes fine dining to new creative heights with his menu of intricately presented dishes, including dry-aged Cornish lamb and mackerel with radish.

To drink: Add wine pairings for an additional £75.

Isabel

26 Albemarle Street, W1.
isabelw1.london

Duration: 60 minutes

Cost per head: £28

Best for: Cosying up to the boss.

In brief: Chilean banker-turned-restaurateur Juan Santa Cruz keeps things short and sweet at the Mayfair hot spot. The menu comprises two courses: carrot soup followed by blackened chicken and spiced corn.

To drink: The set menu recommends a glass of Argentinian malbec (*£7*) or Chablis (*£7*).

StreetXO

15 Old Burlington Street, W1.
streetxo.com

Duration: 30 minutes

Cost per head: £25

Best for: An "important meeting" with your favourite colleague.

In brief: Madrid's culinary *enfant terrible*, David Muñoz, presents three inventive courses of Asian flavours with a twist, such as ramen of foie gras and barbecued guinea fowl.

To drink: StreetXO is famous for its cocktails. Try the Liquid Madrizzzzz DiverXO, with violet shrub, lime ginger and jasmine (*£8.50*).

Indian Accent

16 Albemarle Street, W1.
indianaccent.com

Duration: 45 minutes

Cost per head: £19

Best for: Taking your team out for a morale boost.

In brief: Hailed as one of India's top chefs, Manish Mehrotra brings his award-winning brand over from New Delhi to London's Mayfair. Lunch light with ghee roast lamb and roomali roti pancakes.

To drink: A beer is included; go for the low-ABV smoked Bavarian Helles lager. **EH**

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Edited by **Bill Prince**
Photographs by **Colin Ross**

THE WATCH REPORT

Back in time

It's proving a big year for retro timepieces. From the simple-yet-dressy stylings of Omega's new Seamaster 1948 to Breitling's honey-hued 38mm take on the classic Navitimer, many of the watches being released by the big marques this year are as sepia-tinged as they are nostalgia-drenched. Some of the most wearable routes in this new retro trend are inspired by the era-defining sports watches of the Sixties and Seventies. To wit: Montblanc's sleek new TimeWalker chronograph was influenced by cars from the golden age of racing; TAG Heuer's Seventies-esque Carrera Calibre 16 has been finished with motorsport-inspired red details; and Tissot's limited-edition PRS 516 Alpine features piston pushers. These are all watches that look as good worn with overalls as they will with your suit. **TvdB**

TAG Heuer

Carrera Calibre 16 by **TAG Heuer**, £3,500. tagheuer.co.uk.
Jacket by **Michael Kors**, £1,525. michaelkors.co.uk.
Trousers by **Kent & Curwen**, £215. kentandcurwen.com.
Gloves by **Aspinal Of London**, £95. aspinaloflondon.com

BILLIONAIRE
BILLIONAIRECOUTURE.COM

Montblanc

Leather jacket by **Belstaff**, £1,350. belstaff.co.uk. TimeWalker Manufacture Chronograph Bund Strap watch by **Montblanc**, £4,600. mountblanc.com. Gloves by **Aspinal Of London**. aspinaloflondon.com

PRS 516 by **Tissot**, £1,585. tissotwatches.com.
Jacket by **Belstaff**, £1,350. belstaff.co.uk.
Gloves by **Dents**, £67. dents.co.uk

Styling **Asia Piecyk** Photography assistant **Craig Gibson**

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THE TASTE MAKERS

British chef Tom Kerridge, who opens his first London restaurant this month

Shirt, £85. T-shirt, £35. Both by **Tommy Hilfiger**. uk.tommy.com. Jeans and ring, Tom's own.

Kerridge's Bar & Grill
at Corinthia Hotel London

Two heavyweights of the culinary world combine to create an exciting new eatery in the heart of London

Edited by **Paul Henderson & Bill Prince** Photograph by **Charlie Clift**

Tom Kerridge is wobbling precariously on a table on the roof terrace of the luxurious Musician's Penthouse Suite in the Corinthia Hotel. The sky is blue, he has a pig's head in one hand, a huge rib of beef in the other and he is laughing infectiously. It is a surreal tableau and yet it makes perfect sense: the larger-than-life British chef on the brink of opening his first London restaurant having his rock-star moment in the sun.

He has the Michelin stars (three in total), a hugely successful diet book (*Lose Weight For Good* is still selling like sugar-free, low-carb hotcakes), his own TV production company and a food festival called Pub In The Park that gets bigger every year. So what better way to celebrate all this success than by opening Tom Kerridge's Bar & Grill in the capital? "All things considered, I suppose in an ideal world we would be opening the restaurant in a different year," he says. "But the other stuff doesn't really take up that much time. A few days' work here and there, a bit of filming, some recipes..." He grins mischievously. "I know, it sounds like I've been rehearsing this and that I'm just trying to convince my wife. How am I doing?"

+ Tom's three favourite London chefs right now...

Andrew Wong at A Wong

"The guy's on fire, his food's incredible and he is such a talent that everyone should eat there."

70 Wilton Road, London SW1. awong.co.uk

Claude Bosi at Bibendum

"Since he moved to Bibendum his ballsy French confidence, and incredible cooking, has been unleashed."

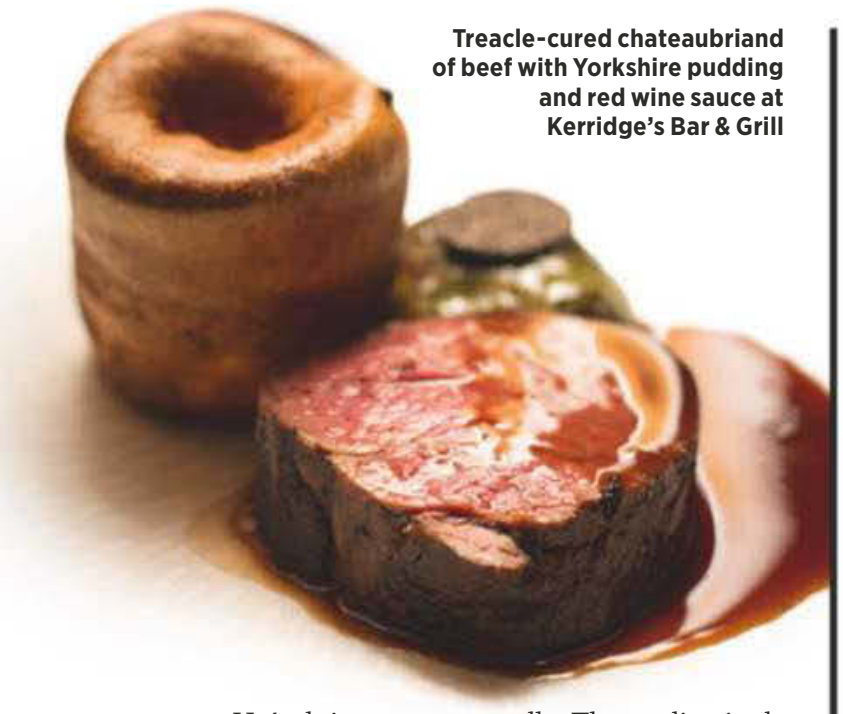
Michelin House, 81 Fulham Road, London SW3. bibendum.co.uk

Neil Rankin at Temper

"Cooking chunks of meat over open fire in a basement in Soho really shouldn't be as good as it is."

25 Broadwick Street, London W1. temperrestaurant.com

Photography assistant **Angela Dennis** Styling **Angelo Mitakos** Grooming **Karen Wagner** Prop stylist **Mim Quin-Harkin**



Treacle-cured chateaubriand of beef with Yorkshire pudding and red wine sauce at Kerridge's Bar & Grill

He's doing great actually. The reality is that Kerridge had been looking for an opportunity to open in London for ages. Having spent more than ten years working for other people in and around the city, he says he always had an eye on getting his own place here eventually. But having made his name in Marlow with The Hand And Flowers and The Coach, the time had never been quite right until recently when Corinthia managing director Thomas Kochs invited Kerridge in for a chat. "From that first meeting it sounded like the perfect partnership," says Kerridge. "It doesn't feel like a business deal so much as a friendship and we're all working on this together to create an independent restaurant within this incredible hotel."

'It doesn't feel like a business deal so much as a friendship'

Kerridge's aim is to create a brasserie-style restaurant offering "British classics with our Marlow twist". Dishes such as lobster omelette, roast beef and Yorkshire pudding on Sundays and his Michelin-star standard fish'n'chips will all feature on the menu. With an interior by David Collins Studio – "There's brass, two or three different tones of leather and nice dark greens creating a softer, warmer and slightly rustic vibe, but still with that feeling of five-star hotel opulence," Kerridge explains – the aim is to create a venue that will feel new, but also lived in and welcoming.

"We want to make a splash when we open, of course we do, but more than that we want our guests to come back to us again and again," Kerridge says. "We want to create a timeless classic. After all, you only get one chance to open your first restaurant in London, so we want to get it right." **PH**

● **Tom Kerridge's Bar & Grill opens this month. Corinthia Hotel London, Whitehall Place, London SW1. corinthia.com**

Three cheers

A trio of pubs with chefs behind the bar

The Duke Of Richmond

316 Queensbridge Road, London E8. thedukeofrichmond.com

The setup: After five years with the Polpo group, Tom Oldroyd has put his stamp on old East End pub The Duke Of Richmond. The decor is contemporary gastro-pub chic and the menu is British and European classics.

Eat this: Loosen your belt and order "All The Starters", including duck liver parfait and Cornish crab soufflé (*£39*).

Drink this: Grab a pint of the 40ft Brewery Disco Pils (*£5.50*), which is brewed around the corner in a shipping container.

The Royal Oak

74-76 York Street, London W1. theroyaloak.com

The setup: Duck & Waffle chef Dan Doherty was champing at the bit to get stuck in to this characterful boozer and it's already up and running. Try the small but perfectly formed menu before it closes later this year for a full refurb.

Eat this: The n'duja Scotch egg with roasted garlic aioli (*£7*) is Doherty's version of amped-up bar snacks and it's a winner.

Drink this: Stick with a pint of ever-reliable Camden Hells (*£5.50*) or dial it up with a Siren Undercurrent oat pale (*£5.75*).

The Coach

26-28 Ray Street, London EC1. thecoachclerkenwell.co.uk

The setup: Clerkenwell institution The Coach And Horses closed in 2015, but was brought back to life earlier this year by Henry Harris as The Coach. The result is an elegant two-storey dining establishment with Harris' signature French touch.

Eat this: Stick with Gallic dishes such as the trout à la Normande (*£19.80*) – simple but perfect.

Drink this: From its Europe-centric wine list, the 2016 Vouvray Sec Silex from Vigneau Chevreau (*£37.50 a bottle*) is a great choice. **Amy Matthews**

The Ritz London: The Cookbook

Bring the hotel's culinary mastery to your own kitchen

The spectacle of mealtimes at The Ritz is just that: a carefully choreographed monument to "haute cuisine" (its executive chef since 2004, John Williams MBE, rightly deplores the term for extravagance masquerading as excellence – "fine dining").

Accordingly, this is less a traditional cookbook than a contemporary guide to gracious living (César Ritz conceived of his famous hotel as an "aristocratic residence in exquisite taste") – one rightly given over to the culinary classics, but also encompassing the house's bill of fare, from afternoon tea to the perfect Martini.

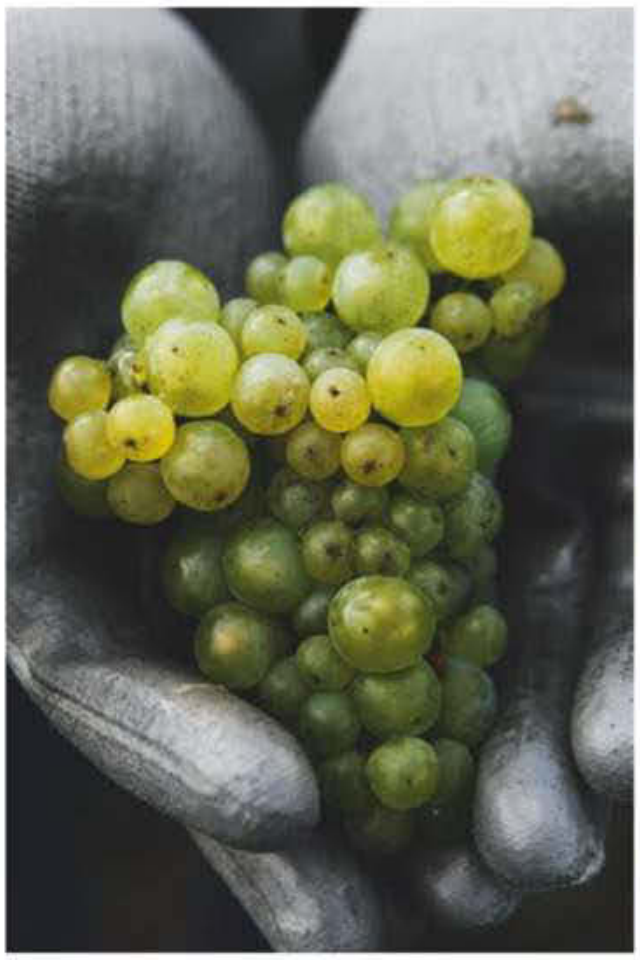
Subdividing its contents into the four seasons, each is introed with a classic cocktail and there are separate contributions from The Ritz's stellar staff. But really this is Williams' show, a masterclass in munificence the likes of which seems more remarkable by the year. BP

● **The Ritz London: The Cookbook by John Williams (Mitchell Beazley, £30) is out now.**

Fitz's at Principal London

An early contender for next year's Best Interior at the *GQ* Food & Drink Awards: Russell Sage's neo-jazz age boîte Fitz's bar at the newly opened London Principal. Resplendent in velvet and with contemporary illustrations from the likes of *Vanity Fair* and the *New Yorker*, it's the perfect place to settle in for one (or three) of Sean "Milk & Honey" Fennelly's wicked Martinis. **BP**

● **Russell Square, London WC1. 020 7520 1807. fitzs.co.uk**



All of Louis Roederer's vines are farmed organically

Brut force and so much more

From gold standard grapes to a long, illustrious history: the five reasons why Louis Roederer is the champagne house for all seasons

Famed for their freshness and sophistication, the eight wines produced by Champagne Louis Roederer won between them an Olympian haul of eleven gold medals at this year's Champagne And Sparkling Wine World Championships (the house in second place won five), an incredible achievement for a house of its size.

Champagne production is the perfect blend of science and art: part God-given Gallic flair and part serious, technical business that must be undertaken in accordance with the appellation's strict rules. Reassuring then, to know that Louis Roederer's current chief, Frédéric Rouzaud, is the seventh generation of the clan at the helm of the family business, creating a deep sense of connectivity right back to the launch of the house in 1776.

Such deep roots ensure that the house plays the long game, and all at Louis Roederer are passionately committed to passing on the land to the next generation in an ever healthier condition than they found it. All 240 hectares of its vines are farmed organically, and of those 50 per cent are farmed biodynamically – and it is a leading player in the environmental awakening of the Champagne region.

Given its outstanding ratings, it's no surprise that Louis Roederer is a Royal Warrant Holder. But it doesn't just make champagne fit for a queen: it makes champagne with royalty as its intended audience, as it did back in 1876 when a certain grande cuvée called Cristal was commissioned by Tsar Alexander II. It continues to be the benchmark by which all others are measured.

+ Love match 2018 is the year you need to start drinking champagne with food

One of the year's big culinary trends has been the mainstream realisation that champagne pairs brilliantly with all kinds of food. Serendipitous then, that lucky Londoners can enjoy Louis Roederer Brut Premier by the glass at many of the capital's top restaurants.

The Savoy
Strand, London, WC2R 0EZ

Hakkasan Mayfair
17 Bruton Street, London, W1J 6QB

Novikov
50a Berkeley Street, London, W1J 8HA

Rüya
30 Upper Grosvenor Street, London, W1K 7PH

Shangri-La Hotel
31 St Thomas Street, London, SE1 9QU

Brut Premier is also available by the glass at Tramp, Sake no Hana, 45 Jermyn Street, 50 Kalo', Royal Garden Hotel, San Lorenzo, Polo Bar @ The Westbury, 41 Hotel and Vivat Bacchus, among others.

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Take a hike

Step up this season's sartorial pursuits in Gucci's hardest-working boots

Story by **Teo van den Broeke**

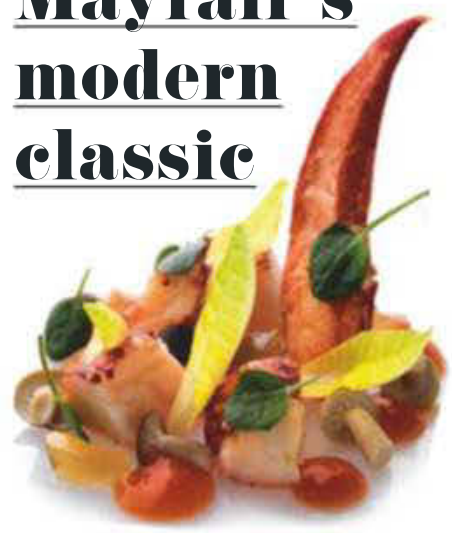
There's a new mood in menswear and it's a bit rough and ready. From the luxury leather utility belts Virgil Abloh showed at Louis Vuitton in June (which looked perfect for deep-pocketed electricians) to the heavy-duty black nylon backpacks and chest rigs Mrs Prada sent down her Autumn/Winter 2018 runway, right now the world's designers want your wardrobe to be a bit Bob The Builder, a bit Neo from *The Matrix*. Case in point: the current hiking boot trend. There wasn't a designer in London, Paris or Milan who didn't show some kind of heavy-tread, lace-up boot for AW18. There were high-top trainer-inspired styles in muted shades at Giorgio Armani, there were heavy-duty python-skin rambler-meets-glitzy-cowboy boots at Louis Vuitton and there were my personal favourites, these running-shoe-meets-walking-boot hybrids at Gucci (complete with requisite double-G webbing). Though they look like they'd withstand a nuclear winter, we wouldn't recommend hopping over too many kissing gates in these bad boys. Inner-city hikes only, we think.

THE STYLE MANUAL

Boots by **Gucci**, £795. gucci.com

THE POWER LUNCH

Mayfair's modern classic



The carousel of restaurants that populate London's dining scene can spin at quite a speed. That churn of launches, reboots, closures and trends has given The Greenhouse – host to Mayfair's smart set since 1977 – ever brighter allure. It's now one of the last serious old-school fine-dining rooms in town. And despite the sense of occasion, it's not stuffy: guests enter through a long, serene garden; once inside, the two-Michelin-starred food is full of adventure (carefully introducing flavours such as harissa and XO sauce to dishes such as Welsh lamb and Dorset crab). The restaurant's new chef, Alex Dilling, formerly of Hélène Darroze at The Connaught, will be injecting his own personality while keeping the cooking, the restaurant says, "elegant and modern-classic" – this place in a nutshell. **CB**

27a Hay's Mews, London W1. 020 7499 3331. greenhouserestaurant.co.uk

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THE GROOMING RULES

Jamie Dornan's routine behaviour

Whether you know him better as the sexy psychopath from *The Fall*, souped-up super-perv Christian Grey or simply the best-looking male model Belfast has ever produced, the 36-year-old actor is always ridiculously well groomed. Here, the new face of Boss The Scent (and the man with the best hair this side of the Irish Sea) speaks exclusively to *GQ* about his hatred of shaving, his love of grown-up fragrances and a very particular pet style peeve...

Edited by **Teo van den Broeke**

'I just let my beard get wilder and wilder until I'm told I need to deal with it'

Jacket, £449. Jumper, £89. Trousers, £169. All by **Boss**. boss.com

Jumper, £89. Trousers, £179. Both by **Boss**. boss.com

My morning grooming regime starts late.
To be honest, I'm woken up by my children, so my style and grooming doesn't really come into play until I've fed them. I'm lucky if I get a shower in by noon. Having said that, I do think that it makes a world of difference if you can apply fragrance, because at least it gives you that sense of masculinity. It just adds that something you need in the morning.

I don't understand how people have the discipline to shave every day.
I can't do it. I've had to do it for jobs in the past, but otherwise it simply wouldn't cross my mind to be clean-shaven. Usually I'll just let it get wilder and wilder until I'm told that I need to deal with it.

'I exfoliated once in my life, by accident. I didn't know what I was putting on my face'

As you get older your tastes become more refined.
You want something that elevates how you feel. I think Boss The Scent does that. It helps with that aura you try to project as an adult.

I'm very particular about fragrances.
My wife is into them too and we'll spend hours at Selfridges or Liberty. She'll make me smell something and I am instantly like, "No, no, no." I think Boss The Scent is seductive. It's masculine.

I've exfoliated once in my life and it was by accident.
I didn't know what I was putting on my face. I thought it was a moisturiser with bits in. Someone booked me a facial when I was modelling. It was the only facial I've ever had and I think they exfoliated me there. Now and again, if I remember, I'll put some moisturiser on, but just not every day, no way.

I want *fewer* clothes.
My dream scenario is opening my wardrobe and having just 12 things in it. I live in the countryside and I'm in Wellington boots a lot, which means style goes out the window. If I do spend money on something really nice, chances are it'll be covered in mud and dog hair instantly, so we keep that stuff in boxes at our place in London.

When in doubt, go back to something classic.
If I can't think what to wear, I'll just put on a white T-shirt or blue shirt. Those kinds of pieces are timeless.

The feeling of wearing a tailored suit is unique.
It's also so accessible now. It doesn't even need to be from the big labels: great high street companies will do made-to-measure suits for you too.

My favourite fashion brand?
I've always worn a lot of Boss. When I was modelling I did four campaigns for them, so we've always had a bit of an association. I also like Hartford. It does great shirts. It's French, isn't it? So it's just cool. It's also very accessible. You can wear it at the beach but you could also wear it to a fancy dinner.

Steve McQueen (*below left*) is the epitome of masculine style.
I struggle with the idea of masculinity. I always felt like a skinny kid growing up and I've always battled against that. McQueen had that thing where he'd look good in anything. He'd be as comfortable in a white T-shirt and a Harrington jacket with jeans as he would in a three-piece check suit. He just pulled everything off, which is hard.

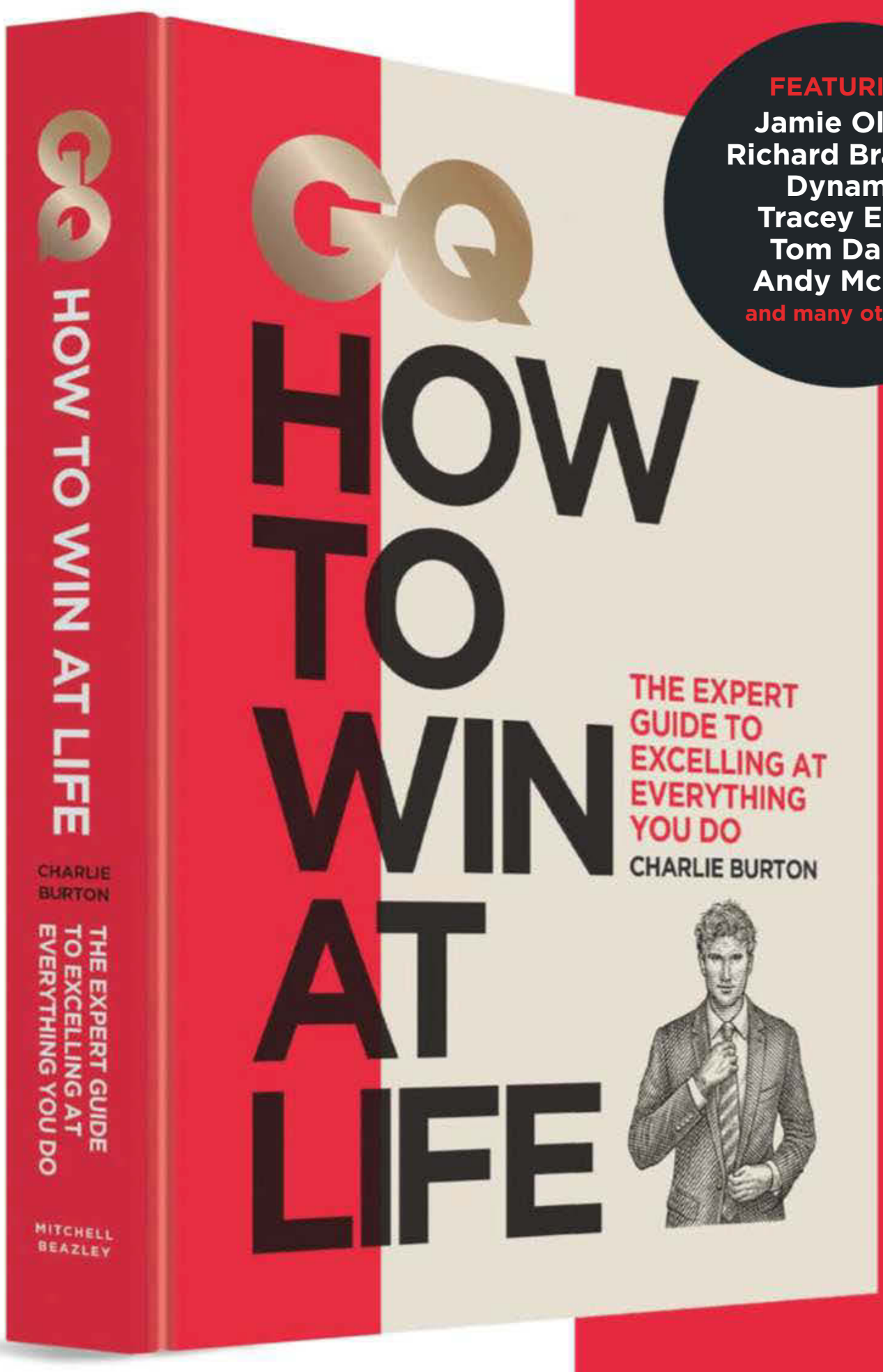
But I also think (fashion influencer) Nick Wooster is cool.
He'll wear a grey tailored suit with yellow Converse high-tops and I'll think, "I would never wear that in a million years." Maybe it's because of his haircut and his tattoos and his bodybuilder's physique that he makes it work. People like that have influence and it's important because it's about freedom of expression.

Red wine is my greatest indulgence.
I just spend more and more money on it, especially French pinot noir.

My pet style peeve?
I call it "tucky bootie", people who tuck their jeans into their boots. If you're Johnny Depp or something and you've been doing it your entire life, then you can pull it off. It can look really tragic in other circumstances.

£45 FOR 50ML. *BOSS.COM*

Photograph **Getty Images**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GQ NAVIGATOR

Diarise these!

From books to art shows via your next television binge, get ahead of the water-cooler chat and set your cultural compass to this month's pole stars...

+ For the nightstand

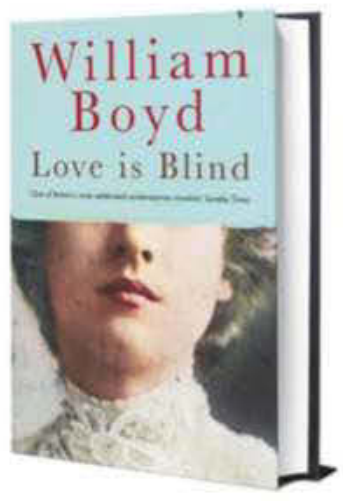
Katerina

by James Frey

Frey is perhaps most famous for his controversies (remember the furore surrounding fabrications in his memoir?). In his new novel, a love story set in Paris and LA, he bares his soul, warts and all.
OUT ON 11 SEPTEMBER.

Alastair Campbell Diaries, Volume 7: From Crash To Defeat, 2007-2010

The *GQ* Contributing Editor releases his account of establishing a life outside of politics, only to be drawn back in by a Brown government in disarray.
OUT ON 20 SEPTEMBER.



Love Is Blind

by William Boyd

Delving back into history, Boyd tells the tale of a *fin-de-siècle* musician fleeing his oppressive father and falling for a Russian soprano, all played out against the changing of the centuries.
OUT ON 20 SEPTEMBER.

Paris Echo

by Sebastian Faulks

Faulks turns his eye on Paris, defamiliarising the city through this story about a teenage runaway who meets an American academic researching wartime women.
OUT NOW.

+ In cinemas

SuperFly

Music video legend Director X (aka Julien Christian Lutz) is behind this slick, punchy remake of the 1972 blaxploitation crime drama.
OUT ON 14 SEPTEMBER.

Under The Wire

Drama-documentary about journalists Marie Colvin and Paul Conroy's ill-fated trip to Syria in 2012 to cover the besieged city of Homs.
OUT NOW.

Operation Finale

Oscar Isaac heads up this picture about a team of Mossad agents on the trail of Adolf Eichmann, 15 years after the Second World War.
OUT ON 14 SEPTEMBER.

Lucky

Critics are calling Harry Dean Stanton's final lead outing, in this tale of a 90-year-old atheist, "the performance of a lifetime".
OUT ON 14 SEPTEMBER.

+ Spied

Don McCullin at the RA

The master photographer is best known for his images of warzones, but in his later years he has also embraced landscapes and still life. At the RA this month, he talks to literary journalist Alex Clark about how all his oeuvres intersect.
AT 4PM ON 14 SEPTEMBER.

+ Art

London Design Biennale

The world brings the best of its design thinking to this year's theme, "Emotional States". An exploration of big questions and ideas about sustainability, migration, pollution, energy, cities and social equality through a cornucopia of products, textiles, AVs and, erm, yachts.
AT SOMERSET HOUSE UNTIL 23 SEPTEMBER.

+ Listen to

Egypt Station

by Paul McCartney

Producer Greg Kurstin adds a shot of modernity, but the ballads are where McCartney's warm, smudgy voice and instinctive songcraft shines.
OUT NOW.

Chris

by Christine And The Queens

Debuting a new alter ego, Héloïse Letissier digs deeper into gender and sexuality with the commanding dance-pop élan of peak Madonna.
OUT ON 21 SEPTEMBER.

Joy As An Act Of Resistance

by Idles

Britain's most cult-worthy rock band have a raging vitality. Their second album in 18 months delivers scabrous politics and emotional truth with maximum impact.
OUT NOW.

Monsters Exist

by Orbital

The Mitchell Brothers of symphonic techno reunite after a five-year feud with sci-fi soundtracks and an apt cameo from Professor Brian Cox. **Dorian Lynskey**
OUT ON 14 SEPTEMBER.

+ Stream it

Kidding

Jim Carrey fronts a TV series for the first time in two decades. Michel Gondry's *Kidding* follows a children's TV icon (Carrey) whose life is collapsing off-screen.
ON SKY ATLANTIC THIS MONTH.

Photographs **Capital; Getty Images; Jeff Spicer/Getty Images**

Living for the city

Britain’s long, hot summer may be over but that’s no reason to lose your cool. Here are the best outerwear options for urban living from the new Autumn and Winter Collection by Parajumpers

From left:
Jacket, £896.
Bomber, £453.
Gilet, £299.
Parka, £993.
All by **Parajumpers**.
parajumpers.it

Time makes its mark.
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‘Pop sensibilities informed the writing,’ says Blossoms frontman Tom Ogden (far right) of new single ‘How Long Will This Last?’

THE BAND TO WATCH

Full bloom

With a No1 album and Mercury Prize nomination already banked, Stockport’s Blossoms are flourishing...

Blossoms are that lesser-spotted beast in the current musical landscape: a successful indie rock band. The Stockport five-piece, who only got together five years ago, saw their self-titled 2016 debut record go to No1 in the charts – and pick up a Mercury Prize nomination – while this year’s follow-up, *Cool Like You*, has cracked the top four.

Blossoms’ 25-year-old frontman, Tom Ogden, says it’s all down to a willingness to embrace pop. “I’ll always be drawn to a big catchy chorus,” he says. Take their recent single “How Long Will This Last?”, for example. “The original demo sounded like Kylie Minogue’s ‘Wow’,” Ogden reveals. “We reigned it in a bit, but the pop sensibilities of someone like Kylie definitely informed the writing.”

This winter they head off on tour, with dates at Brixton Academy and Manchester’s Victoria Warehouse. Life on the road has already gifted the band a litany of memorable experiences, from the starry (they recall running into Charlie Sheen in a quiet LA bar) to the surreal (a *Being John Malkovich* moment when they were mobbed in Japan by fans wearing masks of the band’s faces).

With *Cool Like You* only a few months old, Ogden has a little time before he has to concern himself with that difficult third album, but he’s already writing the songs: “I never want to become complacent. And what else would I do? There’s only so much tea you can drink.” **Kevin Perry**

BLOSSOMS TOUR THE UK FROM 3 - 13 DECEMBER.

+Augment your life **Three substitutions to make this month**

Forget
Smart speakers

Switch on
Super-smart speakers

Some “smart” speakers are actually pretty dumb. Not Dynaudio’s intelligent range – Music 1, 3, 5 and 7 – which observes your listening habits and makes recommendations for new artists. **From £440. dynaudio.com**

Rethink
Your screens

Revisit
Nature

Are we becoming too obsessed with our phones? Almost certainly. So why not join the resistance: Airbnb reports a 700 per cent increase in people booking into nature lodges to reset their tech-traumatised brains.

Stop
’Gramming dull dinners

Start
Visiting Insta-forward food openings

Food businesses are embracing Insta opps. For new opening Feya, chef Zahra Khan teamed up with Instagram star Virpi Mikkonen to machine-tool décor and desserts for likes. **Stuart McGurk**
23 James Street, London W1. feya.co.uk

THE LAB TEST

e-Bikes take charge

e-Cycling used to mean riding an ugly beast. But the next gen – which now includes fold-ups and racing bikes – has integrated the tech into sleeker models you'd be proud to pedal

Photograph by **Matthew Beedle**
Edited by **Charlie Burton & Stuart McGurk**

◀ Cooper E
by Cooper Bikes

£2,228. cooperbikes.com

When is an electric bike not one? When it's a Cooper E. The carmakers' cycle arm has developed a rep for slick single-speeds that combine high-end parts with classic Reynolds steel frames. And, remarkably, the Cooper E is no different, keeping its retro looks by integrating both battery and 250W motor into the rear wheel. The result: a rare e-bike with street cred, that also boasts a "recovery system" used by F1 cars to convert kinetic energy into extra juice for the battery.

▲ Impulso e-Road by Bianchi

£4,000. bianchi.com

The Impulso offers stunning performance (from its Polini motor), a 500Wh battery, a Shimano Ultegra drivetrain and hydraulic disc brakes. It weighs a relatively heavy 16.3kg, but at speeds up to 15.5mph (25kph, the UK e-bike limit) you won't even feel it. That said, serious cyclists will want to ride faster and harder and for their bike to be lighter. In short, there is absolutely nothing wrong with the Impulso... the problem will be with the rider.

◀ One Soho by Coboc

£3,199. coboc.biz

Much like when the iPhone launched, perhaps the greatest compliment you can give the One Soho is that it couldn't look less like the competition. Instead, it's as smooth, silky and silvery as the wisecracking alien spaceship from *Flight Of The Navigator*. The aerodynamic body (a preposterously light 13.7kg) is built from tough 7020 aluminium, while the 352Wh battery (max torque 40Nm) has a range of up to 50 miles, which is more than enough distance to get you to work and back, via the pub to show the thing off.

▲ Electrified S by VanMoof

£2,298. vanmoof.com

It's built like a tank (you wouldn't want to ride it with the motor off) and it's not exactly pretty (some of the welding is surprisingly inelegant), but, boy, does this bike fly. The 250W motor takes you smoothly up to the e-bike speed limit and there's a handlebar-mounted "boost" button to deliver a burst of power on hills or in headwinds. Throw in the anti-theft tracking, an electronic lock and a max range of 75 miles (in economy mode) and you have a commuter workhorse that's also a great deal of fun.

▲ Electric by Brompton

£2,595. brompton.com

Cycle snobs tend to look down on Bromptons, but as an exercise in mechanical efficiency, folding convenience and pure design they are hard to fault. And the electric version is even more appealing. Developed with the Williams F1 team, the e-Brompton has a 300Wh battery, delivering a range of up to 50 miles. It weighs in at a biceps-challenging 16.6kg, but on the road it is nippy, delivers power smoothly and will get you to your meeting footloose and sweat-free.

Text **Charlie Burton; Jonathan Heaf; Paul Henderson; Stuart McGurk**

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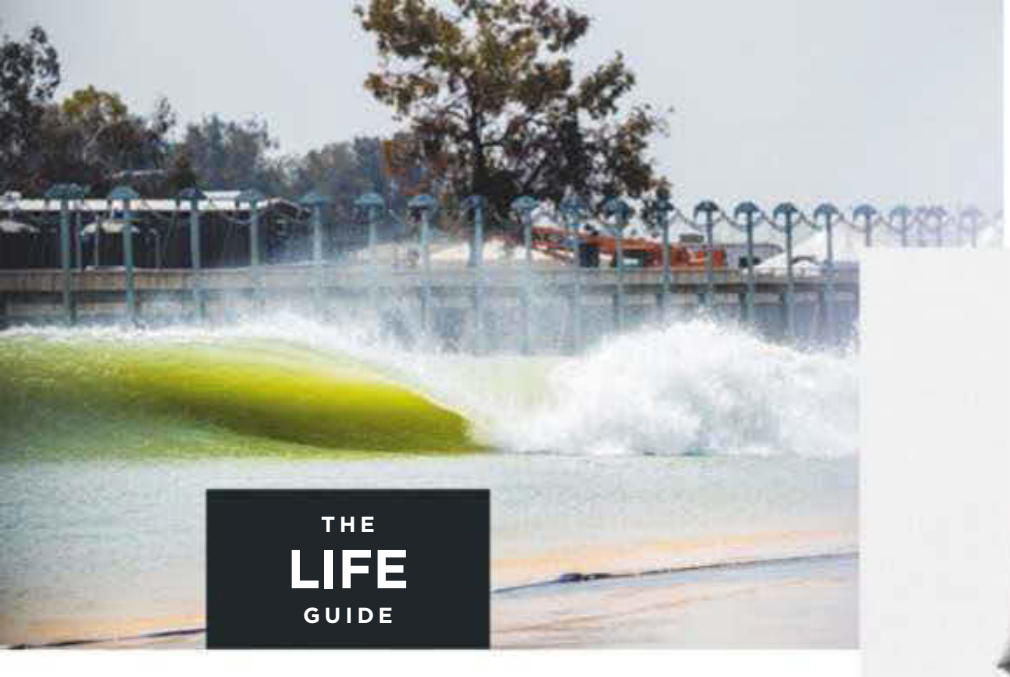


THE LIFE GUIDE

Surfing's inland empire

Former British champion Sophie Hellyer drops in on the latest man-made wave tech

Edited by **Paul Henderson**

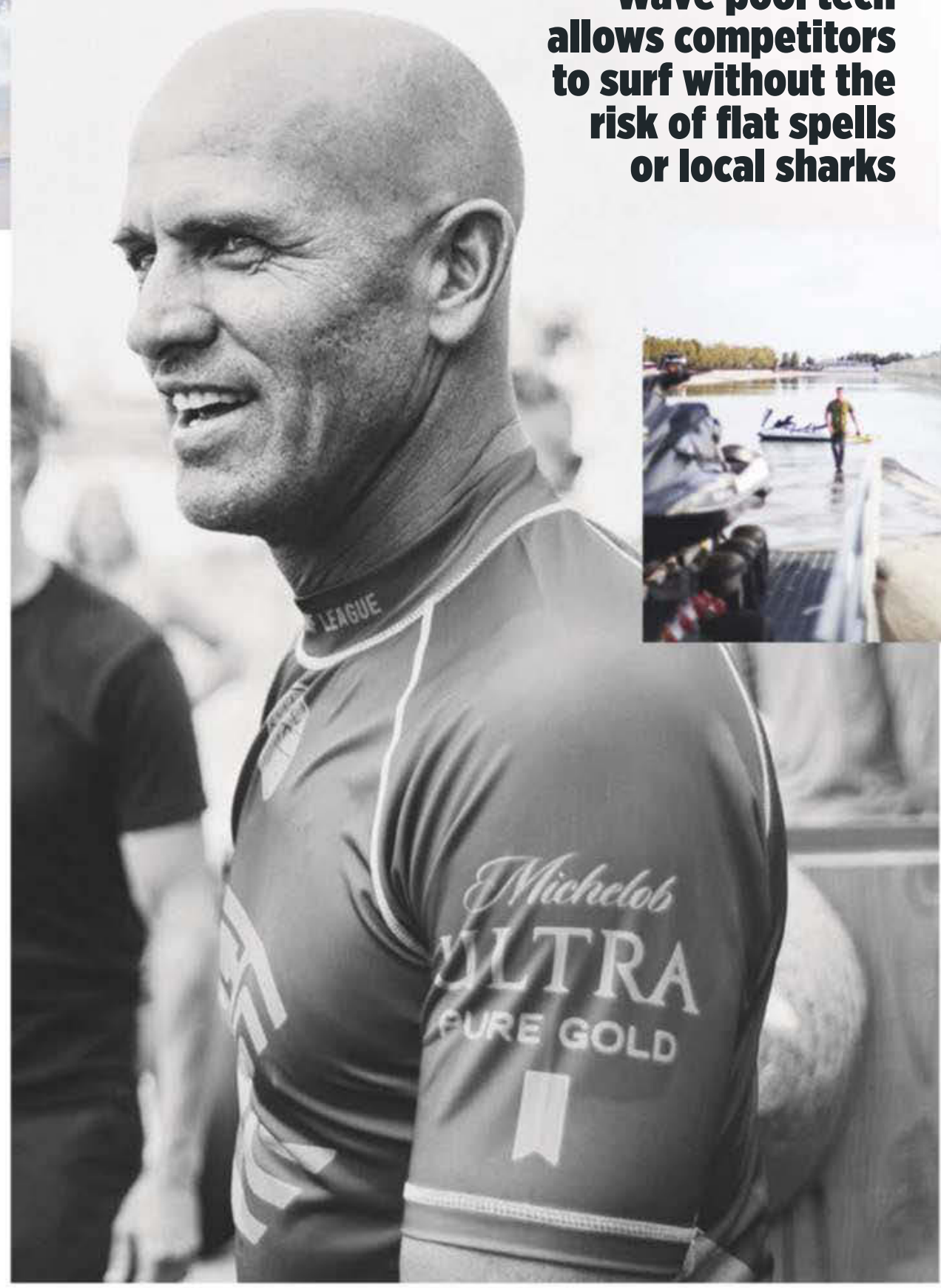
Artificial waves have been around for more than 30 years, but commercially sustainable facilities still elude the industry and remain surfing's Holy Grail: an environmentally friendly everlasting wave for an endless summer. Kelly Slater's high-performance Surf Ranch is the latest and arguably greatest attempt to achieve this. It combines the latest science and engineering to create the longest rideable, man-made open-barrel wave in the world, set in Lemoore, California, a farming town 100 miles from the ocean. Ten years in the making, Slater's wave pool technology allows competitors to surf without the risk of flat spells or interruptions from local sharks (the latter having become more common at recent surfing events in Australia and South Africa).

Is this the future of the sport or are we at risk of destroying the soul of surfing?

World Surf League (WSL) CEO Sophie Goldschmidt says it is doubtless this innovation will push elite performance significantly. Critics, however, argue that the homogenised wave strips away surfing's natural essence and underprepares surfers for the unbridled unpredictability of the ocean, not to mention bringing undesirable environmental impacts (it would be a very sad irony indeed if the high energy cost of generating waves inland contributed to global warming and the death of coral reefs).

As a surfer myself – and a former British champion – the beauty in the beast of "Kelly's wave" lies in the potential that it has to increase participation and access among less privileged, minority groups and adaptive >>

Wave pool tech allows competitors to surf without the risk of flat spells or local sharks



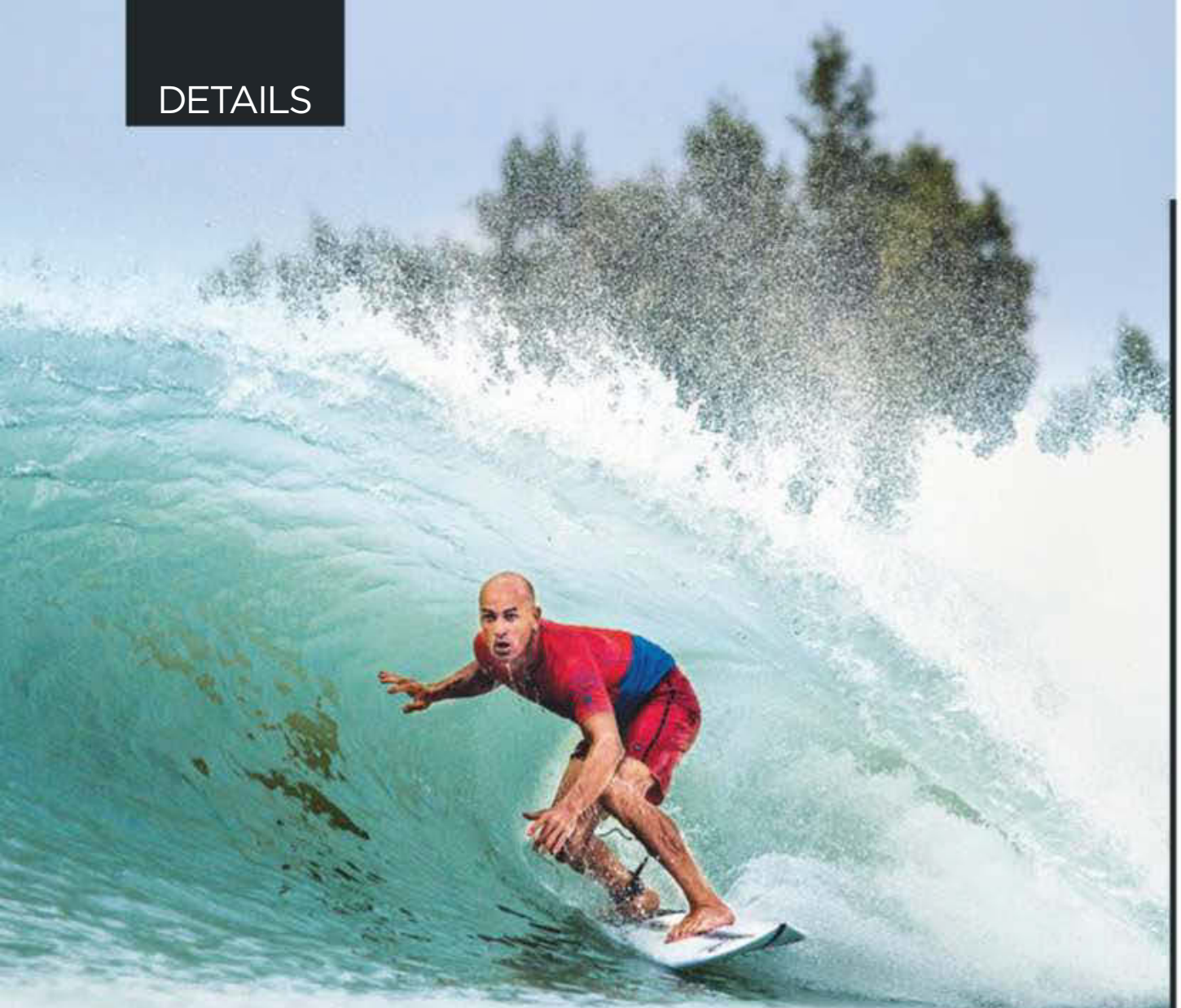
Photographs **Pixeleyes; Rex/Shutterstock**

+ Three pairs of board shorts that won't rip even when you do...

Denim by O'Neill x Isko
Old-school Fifties styling with 21st-century science, these look like cutoff jeans but are made from soft and stretchy Hyperdry material.
£90. oneill.com

Peeler by Reef
Get noticed in the line-up with these Seventies-style lightweight, performance-fit board shorts.
£55. reef.eu

Highline New Wave Pro by Quiksilver
Among the features on these shorts are hydrophobic four-way stretch fabric and a tough neoprene waistband.
£135. quiksilver.co.uk



Kelly Slater rides the artificial wave at Surf Ranch during the first WSL Founders' Cup Of Surfing, May 2018

>> surfers. That said, it delivers a hugely challenging wave, which is restrictive for many groups, including novice surfers and those with disabilities.

Other planned inland-surf destinations, such as The Wave (using Wavegarden's state-of-the-art modular "Cove" technology), which is due to be completed next year, in Bristol, takes a different stance. Powered by 100 per cent renewable energy and with the entire space being designed for adaptive surfers, it promises to provide epic levels of positive social impact.

"The technology we are using offers a high volume of waves with real flexibility in wave type, perfect for all ages, backgrounds and abilities," says The Wave's founder Nick Hounsfield. "We will be financially sustainable while also using these destinations to educate people about environmental responsibility. That's our vision."

However perfect Kelly's wave appears, the reality is that we're unlikely to get an invite – even if we did, we'd probably stack it. And I do wonder if, without the natural anticipation of the untold next wave, the novelty of spectating could soon wear thin.

WSL has now invested in the Kelly Slater Wave Company and, with the introduction of surfing to the Summer Olympics, it hopes to guarantee a new project every four years (although the International Surfing Association has confirmed that artificial waves will not be used at Tokyo 2020).

Due for completion next year, The Wave, in Bristol, will be powered by renewable energy

While I brood over my next continued flat spell and the fact that I'm unlikely to ever paddle out at Kelly Slater's Surf Ranch, I do feel uneasy that the enigmatic magic of being immersed in the body of water that connects us all could be missing here. Surf parks have the potential to offer a healthy supplement to ocean surfing, but, as even Slater concludes, "Nothing will replace the ocean."

+ The GQ kit list

Surfboards by Otter

James Otter is literally taking surfing back to its roots, building custom wooden surfboards that are rideable works of art. Inspired by the construction techniques of Thirties surf pioneer Tom Blake, who built lightweight hollow boards using thin solid wood and veneers, Otter not only produces his own modern range, but also offers courses to teach others how to do it themselves. Based in the Mount Pleasant Eco Park in Cornwall, environmental considerations are front and centre in Otter's surf philosophy: he avoids using plastics, coats the boards in bio resins and all wood not used in his surfboards go into the making of smaller body boards. And while it is true that these wooden surfboards aren't as manoeuvrable and as easy to ride as foam and fibreglass boards, they offer an authenticity and purity that old-school riders love. Plus, they look as good out of the water as they do on it.

From £2,800.
ottersurfboards.co.uk

Photographs Kelly Cestari; Andrew Potts

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#20 The Specials

by **The Specials** (2-Tone, 1979)

The vinyl revival remains in rude health. **Dylan Jones** selects an overlooked classic to hunt out next time you're flicking through the crates...

The Specials were advocates of late-Seventies postmodern ska, the inventors of two-tone and quite simply one of the coolest, most important British bands of all time. In the space of just two years, from 1979 to 1981, the original Specials managed to embody the new decade's violent energies, morals and conflicts – though always with an ironic and often sardonic detachment that kept the band cool as the Eighties grew increasingly hot. "Gangsters", "Too Much Too Young", "A Message To You, Rudy", "Do Nothing", "Rat Race", "Ghost Town", records that defined a generation who weren't sure they wanted to be defined in the first place. Sure, the band were earnest, but they were studiedly sarcastic too, which endeared them to everyone at the time who mattered. Not only that, but they came from Coventry, Britain's very own answer to Detroit, the epitome of the post-war urban wasteland, the quintessential concrete jungle, and felt they had a right to bleat about anything they wanted to, especially the onslaught of Thatcherism.

Jerry Dammers was the creative genius behind The Specials, the man who gave them their political edge, who gave them their idiosyncratic musical tropes and who set them apart from the likes of The Selecter, The Beat or Bad Manners. The Specials without Dammers were like The Doors without Jim Morrison, Queen without Freddie Mercury, Wham! without George Michael or Morecambe and Wise without Morecambe or, er, Wise. Dammers was always a genuine bohemian, and it's no surprise to me the way his career has panned out (DJing, production, forming various esoteric dance orchestras). However, I also thought he might turn out to be our generation's John Barry, scoring important movies with solemn yet iconic orchestral themes, balancing Jacques Derrida with Francis Lai, Scott Walker with Dr John. To me, Dammers was the Lennon *and* McCartney of ska, one of the most important voices of the postpunk movement, a man who always appeared to be carrying his generation's hopes and dreams on his shoulders, as well as his own. Quite simply, I thought Dammers was something of a musical genius. A genius who has always followed his own path: that he didn't turn into John Barry was a disappointment to me, but probably not to him.

BRING YOUR 'A' GAME

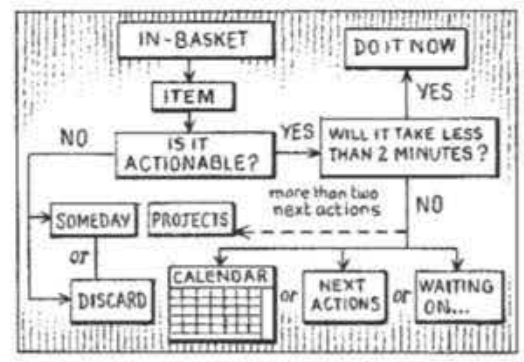
No45: Conquer your to-do list

HOW TO WIN AT LIFE, A BOOK OF EXPERT MASTERCLASSES INSPIRED BY THIS COLUMN, IS OUT NOW (£14.99).

'Getting Things Done' is the cult productivity system used by Will Smith, Robert Downey Jr and Joss Whedon. Here, the man behind it, David Allen, explains its key principles to help you squeeze more out of every day...

1 Capture everything ▸

Identify all of your "in-baskets" – your email, your physical in-box, your voicemails. Also jot down whatever's on your mind: put each thing on separate slips of paper and toss these into your in-tray. Ready to process your stuff? Work through your in-baskets from top to bottom. For each item, ask, "Is this actionable?" If it isn't, either discard it or transfer it to a "someday" list. However, if it is actionable...



◂ 2 Work out the 'next action' to complete each task

Is the next action doable in less than two minutes? Do it immediately. If not, write it on a "next actions" list or – if it's date-specific – put it in your calendar. If a next action is a delegation, note it on a "waiting on" list. Any task requiring two or more next actions should also be recorded on a separate "projects" list. (See flow chart, left.)

3 Assign contexts ▸

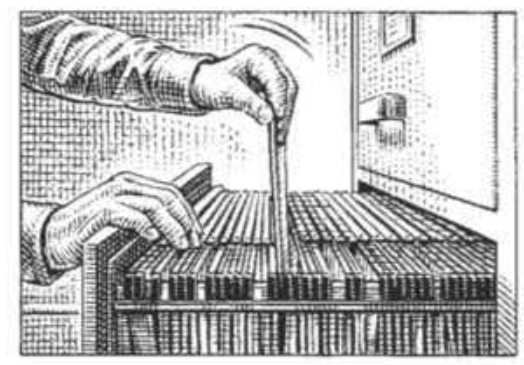
You will likely have amassed a huge number of "next actions", so organise these into smaller lists depending on their "context" – this is the situation within which you'll be best placed to complete the action. For instance, "commute" might be one, "home" or "computer" might be another. Running some errands? Go to your "errands" list and start working through it.

◂ 4 Find time to reflect

Once a week, carve out time to review your lists. Ensure you have removed everything that has been completed. Now go through your "projects" and make sure each has at least one "next action". If you encounter a thing that you don't want to do, either get rid of it entirely or shift it to your "someday" list. Also consider whether anything from the "someday" list should be added to "projects".

5 Get a 'tickler' system ▸

This is a way of organising documents so that you encounter them when they are required. It comprises 43 physical files – one for each day of the month, plus 12 for each month of the year. So: you need to renew your visa on 15 May? Put the application form in the May folder. On the evening of 30 April, take out the May folder and organise its contents into the relevant days. The visa form will go in file 15.



Illustrations **Dave Hopkins; Dale Edwin Murray**

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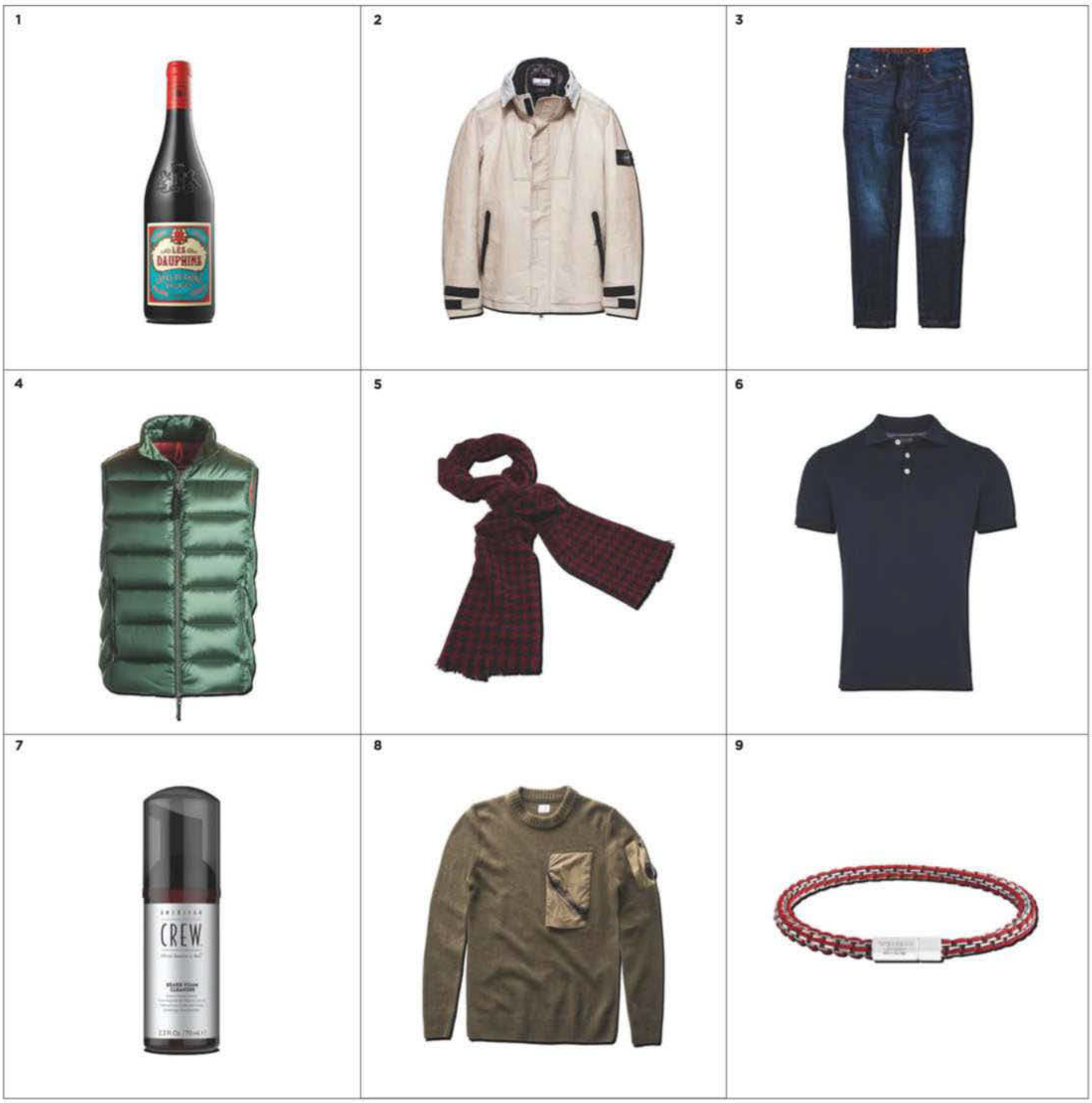
The GQ Preview: October

Bringing you the very latest in fashion, grooming, watches, news and exclusive events

Edited by **Sophie Clark**



1 ▶ Grande Réserve Côtes du Rhône Villages 2016 by **Les Dauphins**, £9.99. At waitrose.com
2 ▶ Jacket by **Stone Island**, £2,995. stoneisland.com **3** ▶ Skinny jeans by **Superdry**, £64.99. superdry.com **4** ▶ Gilet by **Parajumpers**, £299. parajumpers.it
5 ▶ Cashmere scarf by **Salvatore Ferragamo**, £375. ferragamo.com **6** ▶ Knitted polo by **Sand**, £79. sandcopenhagen.com
7 ▶ Foam beard cleanser by **American Crew** £13.50. americancrew.com **8** ▶ Jumper by **CP Company**, £245. cpcompany.co.uk
9 ▶ Bracelet by **Tateossian**, £295. tateossian.com

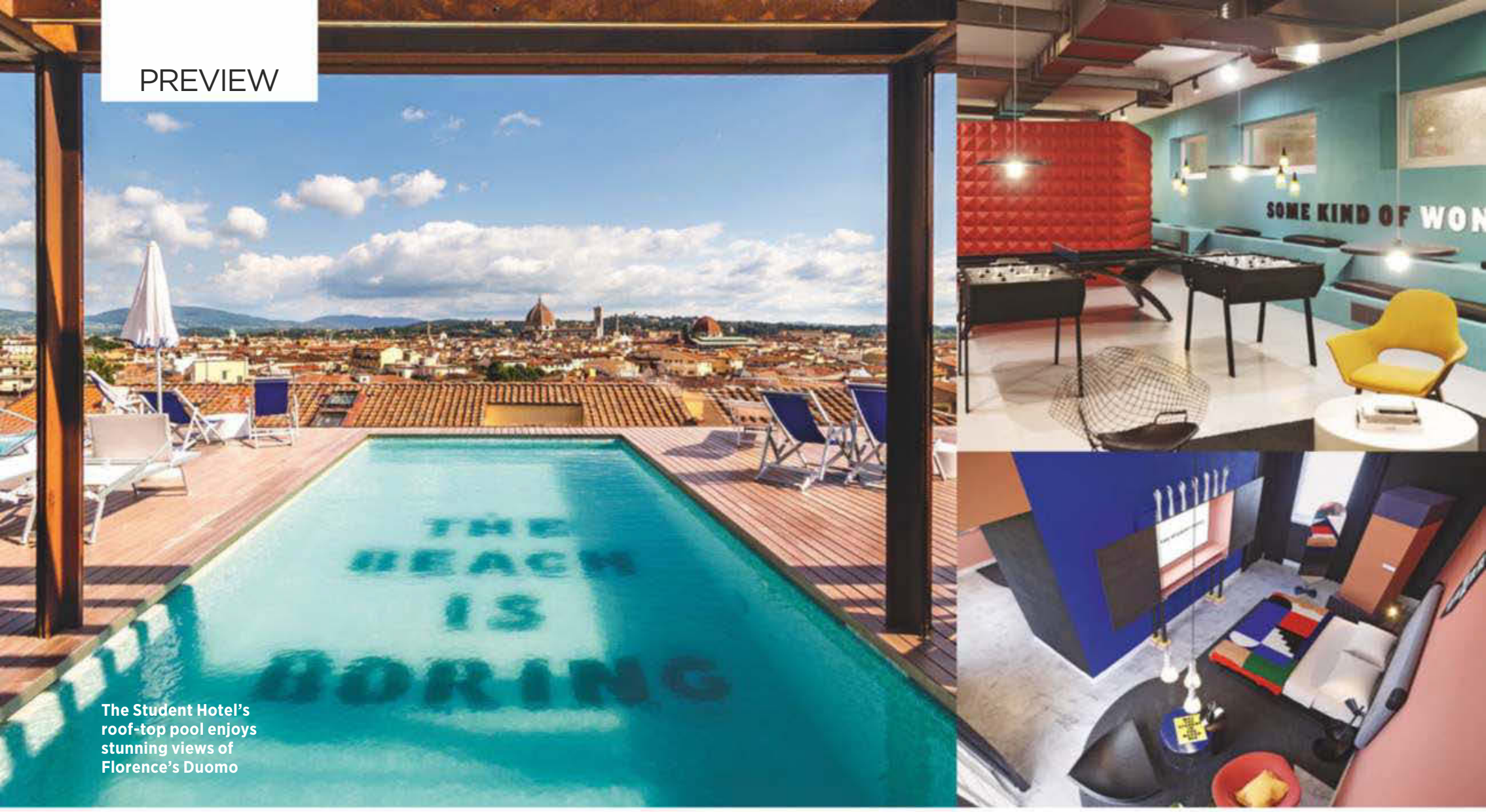
◀ We Love

The varsity jacket by Kent & Curwen

Your college days may be behind you but that doesn't mean you have to let them go completely. This autumn, bring back those glory years with this varsity jacket by Kent & Curwen. It has been cleverly crafted in Italy from virgin wool and buffed Nappa leather dyed a custom shade of green specifically for the brand. Fancy! Stylishly finished with the signature rose badge from the Kent & Curwen archives, this jacket really is at the top of its game. Make your go-to autumnal investment the varsity jacket – and this one is definitely worth saving your pocket money for. Consider yourself schooled.

Willis Jacket by **Kent & Curwen**, £895.
kentandcurwen.com

Photograph **Mitch Payne**



The Student Hotel's roof-top pool enjoys stunning views of Florence's Duomo

How to: Relive your student days

There has never been a hall of residence like Florence's The Student Hotel

Spectacular views, roof-top pool, fine dining and cocktail bars – this is student living as you've never seen it before. Far from traditional, The Student Hotel not only offers rooms for short-stay guests, but also a work space for start-ups as well as luxury student accommodation. On the ground floor you'll find more than just your average amenities. From an espresso bar, pizzeria, music and bike shop, to a hair salon as well as a concept store and bistro. The space comes together to form a community with a lively yet relaxed atmosphere connecting mobile professionals, students and tourists alike. You could be staying for a long weekend or a two-month extended trip: either way, The Student Hotel is the perfect retreat to experience Florence. You'll need these Crockett & Jones black boots at the ready for trekking around the Florentine sights – wear with tailored navy trousers from COS and a crisp white shirt layered with this slate grey coat from Pal Zileri. If you want to make use of the gym, Ron Dorff has got you covered with their Marathon Flyer Kit, work out (or lounge around) in style. Reliving your student days has never looked so appealing.

VIALE SPARTACO LAVAGNINI, 70-72, 50129 FIRENZE FI, ITALY. *THESTUDENTHOTEL.COM*

1. Coat by **Pal Zileri**, £1,580. At harrods.com **2.** Marathon Flyer Kit by **Ron Dorff**, £705, rondorff.com
3. Boots by **Crockett & Jones**, £450. crockettandjones.com **4.** Tango 8570 by **Raymond Weil**, £1,195. raymond-weil.com
5. Backpack by **MCM**, £995. mcmworldwide.com **6.** Suit trousers by **COS**, £89. cosstores.com

THE TRAVEL PAGE

Upstate of mind

Anyone who assumes that a trip to Upstate New York is the epitome of good, clean, wholesome fun is bang on the money. If it's autumnal nature or spontaneous, communal cookouts you're after, there are plenty of options to choose from here. But if you want to see the area's vibrant foliage, then consider the Catskill Mountains, which have attracted many ex-Manhattanites who brought a taste of the big city with them. For proof, we visited Phoenicia, a small hamlet in the heart of the range. Edited by **Bill Prince**

From top: One of The Graham & Co's 20 rooms; outdoor movie night on the motel's lawn

◂ Where to stay

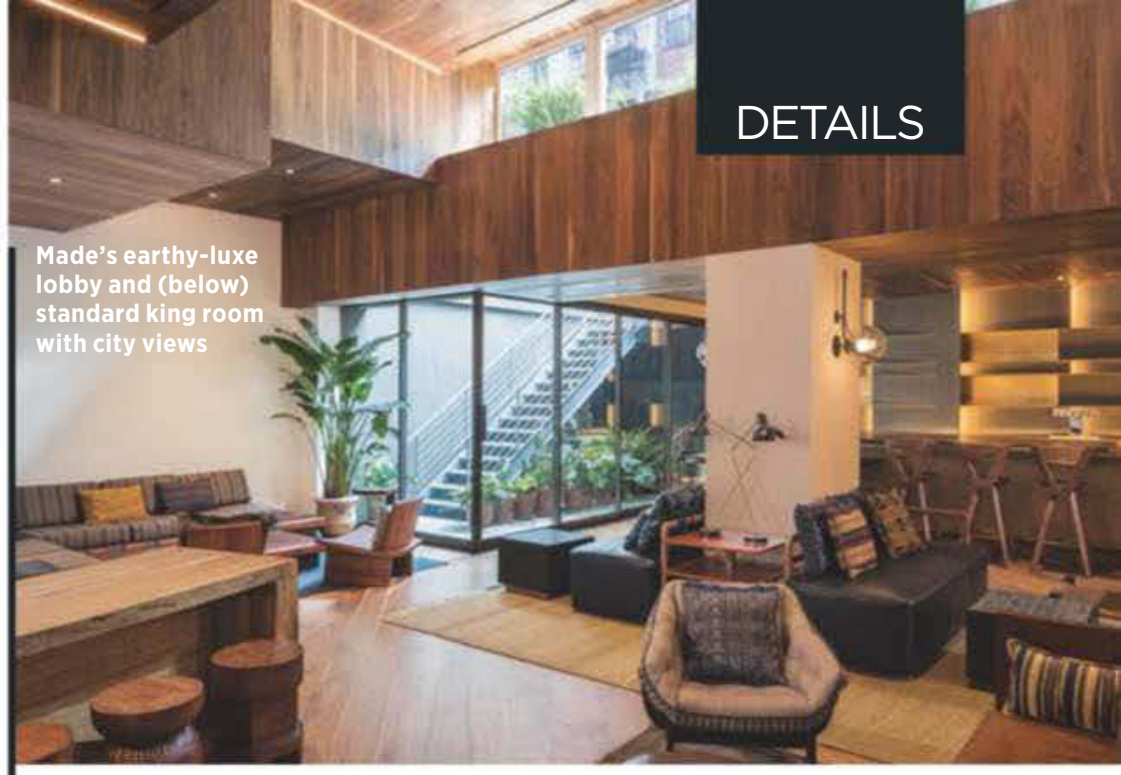
When it comes to hipster quirks, refurbished Forties motel The Graham & Co (*thegrahamandco.com*) has pulled no punches: the coffee machine sits on a vintage dresser, flanked by an ice bucket filled with flip-top milk bottles on one side and a range of round-lens, tortoiseshell-rimmed sunglasses on the other. The latter are for sale as part of the full G&Co motel experience, which also includes a selection of blankets and bedspreads and shelves of local artisan honey. The reception is set up in a repurposed garage lit by naked-bulb pendant lights, the on-site chill-out barn is equipped with a projector for impromptu film screenings and every morning guests hit the doughnut buffet before gathering outside on bench tables for breakfast. The rooms have been modernised and styled with canvas furniture, distressed wood-panel walls and Aztec blankets, but have kept enough of their original features to remain authentic. Staff, meanwhile, don trucker caps and branded T-shirts and a row of charming-but-battered bikes await guests wishing to explore the area. Sure, there is an air of laid-back chic here that pervades everything, but in an upstate community as quaint as Phoenicia such an unexpected, edgy vibe works.

Among The Graham & Co's three-acre grounds is a spring-fed swimming pool

Take a hike

Aside from the rattlesnakes (which are worth keeping a watchful eye out for, obviously), getting up into the Catskill Mountains on foot is by far the best way to experience the area's natural beauty. Not least because you will get some cracking views of the autumn leaves at the top. The starting points of the best hikes are well signposted, and most are manageable (the Mount Tremper Trail is a decent two-hour clamber, for example). If you don't trust the trail markers (and you would be wise not to), take a map and be sure to sign in and out of the books like a responsible hiker should.

DETAILS



Made's earthy-luxe lobby and (below) standard king room with city views

Virgin Atlantic flies from Heathrow to JFK from £539 return. virginatlantic.com

Made in Manhattan ▲

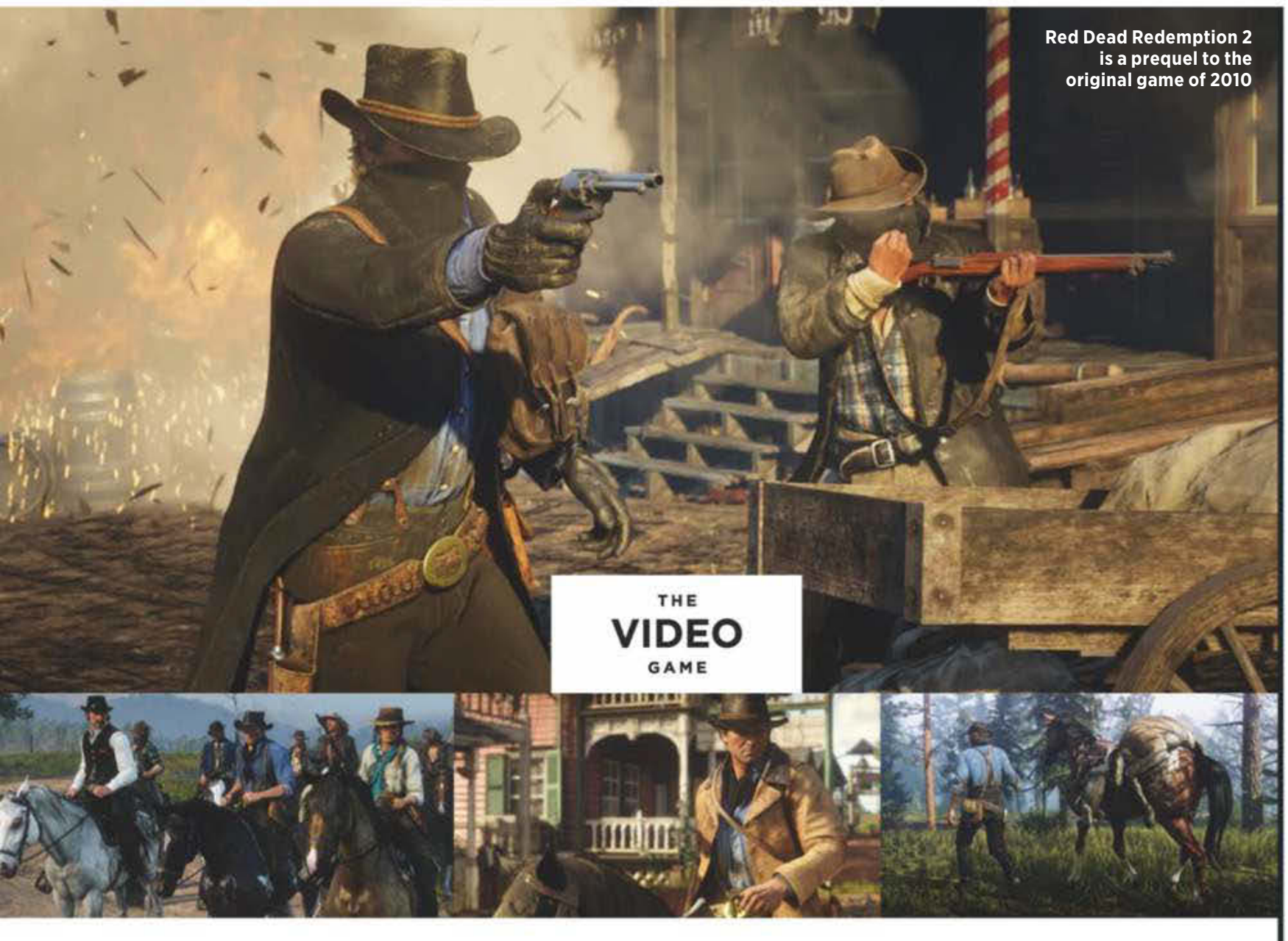
If you plan to head upstate from Manhattan by train and are after a city stopover in either direction, boutique hotel Made (*madehotels.com*) is perfectly placed just five minutes' walk from Penn Station. It is also a great place to hang out. The reception area doubles as a coffee bar, centred around one huge wooden table. The feel here is much more country kitchen than central NYC hotel foyer. Definitely more relaxed than refined, the Made vibe works a treat in a city well known for traditional hotels. The rooms are pared back, light and functional. A clever take on modern vintage, they are all equipped with Revo radios, stone bathrooms and futon-style beds on wooden platforms. Make sure you grab breakfast here at least once. There can be no denying the deconstructed hash browns sound like yet another casualty of the hipster brunch scene, but bite your tongue and order them anyway. You'll be glad you did.

Pit stops ▼

It's all about roadside dining in the Catskills. Some spots, such as the iconic Phoenicia Diner (*below right*; *pheoeniciadiner.com*), are renowned for their quintessential Americana charm. You can't book, but it's well worth joining the locals and visitors who flock here at the weekends to play board games while they wait for a table before digging in to a famed breakfast skillet. Then there are the less obvious gems, such as J Roccos (*jroccos.com*). Resist the urge to accelerate past this rundown-looking joint. At the back of this dark, dingy watering hole is the real sell: its ramshackle deck overlooking the smouldering remains of a creek-side fire pit at the base of a towering, russet leaf-covered mountain. If it's autumn foliage you want, this is where to come. Order a Cuban sandwich while you're at it – the on-site meat smoker fashioned out of an old oil drum makes this place a carnivore's dream.

Hot spots

"Silly name. Serious food" is the slogan at Peekamoose's (*peekamooserestaurant.com*) and it's clear why. Run by husband-and-wife team Devin and Marybeth Mills (formerly of NYC's Hudson River Club), it's all cabin style at their outpost, down to a forest-themed dining room. But the real star is the ricotta gnudi with fresh tomato, pine nuts and Parmesan. Tavern 214 (*tavern214.com*) is another local hit. This is high-end farm-to-table dining, and you can't go far wrong with the Hudson Valley smoked duck-breast quesadilla or lobster mac'n'cheese. Emily Wright



It's the game that Fortnite forgot: why nostalgia wins in Red Dead Redemption 2

In the gamersphere of 2018, fly-by-night competitive shooters are the new normal, but veteran studio Rockstar Games is still taking sandbox storytelling to new frontiers

Curious that *Red Dead Redemption 2*, the most anticipated game of the year and the first from Rockstar Games since *Grand Theft Auto V*, the most profitable entertainment product ever made, is something of an anachronism. Set in the final year of the 19th century, it is a game that transports us into the disappearing world of the American Wild West at the moment at which it is almost utterly tamed. Like cowboys keeling from rooftops, it is poised to topple into myth.

Likewise, this is a style of game – freewheeling, open-world, with a vast, digression-filled storyline – that few companies dare make any more. In a post-*Fortnite* era, when competitive online games rule the world, Rockstar is one of the last studios that has both the talent and the funding to attempt something like this. *RDR 2* is, in other words, a vanishing world set within a vanishing genre.

You play as Arthur Morgan, a gruff-voiced, stubble-cheeked member of the Van der Linde Gang, trying to make out with a stolen fortune. Following a botched robbery, you and your fellow gang members are forced to scarper across the US, a fracturing that tests the group's loyalties. A prequel to the triumphant first game, released eight years ago, it includes some familiar faces, such as the first game's protagonist, John Marston. And familiar locations too, such as the industrialised northern city of Blackwater, and Armadillo, one of the few remaining boom towns of the American West.

As a man on the run, Morgan lives off the land and *RDR 2* is heavy on survivalist mechanics. You must hunt food in the wild, making sure to collect your quarry before it begins to rot and attract other opportunistic predators. The way in which you treat others affects your social standing in the world, even affecting the prices that shopkeepers will charge for their goods. And for online players, rumours abound that buried within this vast game is a *Fortnite*-style Battle Royale mode. Perhaps the encroaching storm is modernity itself. **Simon Parkin**

OUT ON 26 OCTOBER FOR XBOX ONE AND PS4.

By **Alex Wickham**

THE RUMOUR MILL

Could the government give ground on freedom of movement? At cabinet meetings, Philip Hammond has lobbied for free movement to be left on the table. Many in the cabinet agree with the chancellor; it is Theresa May who is the most hardline against immigration. This is the fight to watch out for...

When Jacob Rees-Mogg walks up Downing Street to meet the prime minister he is stopped by the police officers at the gates, who tell him to keep pushing for a hard Brexit. "They are the truest Leave supporters you'll ever meet," says a source close to the Conservative MP.

Why does Theresa May always do prerecorded interviews with Andrew Marr on Sunday mornings, rather than being questioned live on air? Number Ten denies it is a plot to swerve accountability – its excuse is that the PM is at church so can't make it into the studios.

Michael Gove often finds himself repeating this tweaked version of the opening line from the musical *Hamilton*: "How does an orphan, son of a Scotsman, impoverished, in squalor, grow up to be a hero and a scholar?" His critics might remind him of the later lyric: "Then a hurricane came, and devastation reigned. Our man saw his future drip, dripping down the drain."

Russell&Bromley

LONDON

GQ video

GENTLEMEN'S QUARTERLY

Explore the wide world of videos at GQ.co.uk

Alastair Campbell interviews Michael Wolff (38mins)

▶ The *Fire And Fury* author on Steve Bannon, all the president's women and defending his claim that Tony Blair wants a job at the White House.

Joe Cole

The *Peaky Blinders* actor tells us how his haircut became the centre of attention on the Tube.

Simon Pegg plays Would You Rather? (14mins)

Phone or web? Zombies or robots? Find out here...

MEN OF THE YEAR 2018

In association with

BOSS

HUGO BOSS

GQ Awards 2018

▶ Behind-the-scenes films from this year's photoshoots.

▶ All the stars enter our video booth.

▶ Winners' speeches as they happen.

Photograph **Antonio Salgado**

Rafferty Law

The model-slash-musician shares the staple pieces that shape his summer

Photograph by **Leigh Keily**

MY STYLE

Wish list

Fragrance
"I've now been wearing it for eight years. It's my signature scent. I wore it first when I went to boarding school."
By Comme Des Garçons, £70. At Selfridges. selfridges.com

Necklace
"My mother got me this chain for my 21st birthday. It's made from vintage pocket watches."
By Aninna Vogel, £650. At Liberty. libertylondon.com

T-shirt
"I try to mix up my white T-shirt collection with subtle slogans."
By Soulland, £50. At opumo.com

Wish list

Sunglasses
"A pair of Ray-Bans is never a bad idea. I don't think I could be without them."
£154. ray-ban.com

Shirt
"I'm really into *True Romance* and Quentin Tarantino films. Hawaiian shirts feature a lot."
By Double Rainbouu, £195. At farfetch.com

Belt
"Fendi is an awesome brand. I think a statement belt like this only really works with a simple outfit."
£350. fendi.com

Wish list

Trainers
"I think Alexander Wang has really changed the way we look at sportswear. He's not about the same old tracksuits and hoodies."
By Alexander Wang for Adidas, £136. At farfetch.com

Trousers
"I've done a lot of work with Dolce & Gabbana and I seriously love their stuff. When I go out I like to dress with a smarter edge, so usually go for suit trousers."
£385. dolcegabbana.com

Wish list

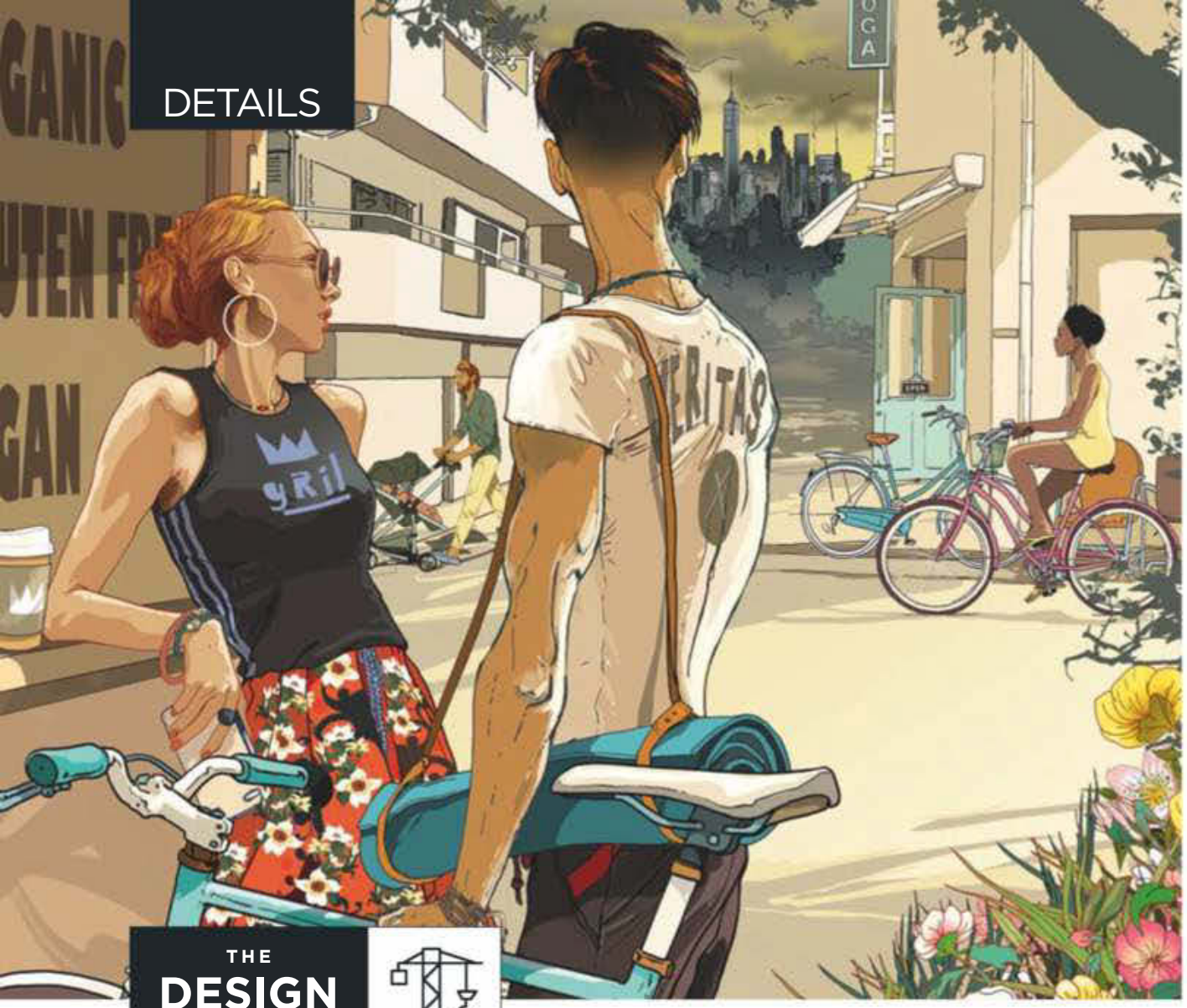
Polo shirt
"I love a brand with a rich history, which is exactly what Fred Perry has. I try to support British labels as much as possible."
£60. fredperry.com

Wish list

Suit
"I love suits, but unfortunately have never owned one by Gucci. That's next on my list – they fit so well."
£1,830. gucci.com

Shoes
"I loved *This is England* growing up, and they all wore Dr Martens. They're a solid pair of shoes that will last!"
£150. drmartens.com

Text **Zak Maoui** Styling **Angelo Mitakos** Grooming **Patrick Forini**



THE DESIGN COLUMN

The next social revolution will start in the suburbs

With young money, automated transport and vacated high streets ripe for innovation, suburbia is fixed to re-emerge as a crucible of change

Story by **Edwin Heathcote** Illustration by **Gavin Reece**

Something strange is happening in the suburbs. Perhaps it's all that privacy, repression and dark, locked garages and garden sheds behind the hedges and fences. But it isn't really *that kind* of strange.

The suburbs are becoming younger. They are becoming more ethnically diverse than city centres. Is it possible those suburbs that were once synonymous with the surrender to conformity and commuting might become cool?

Cities across the world are changing. Once-deprived downtowns have been claimed by corporate chains and Airbnb landlords. The gentrifiers have money and they're getting older, pushing the young further out. Those who haven't succumbed to the country or the coasts find the suburbs a fair compromise. We might want to live in the centre, where it all happens, but we might also do well to remember the surprisingly radical roots of suburbia.

London's first suburbs, for instance, the 19th-century settlements of Hampstead, Holland Park and Bedford Park "Garden Suburb", were artsy enclaves, bohemian escapes from city centres that stood for stifling class hierarchies. In the US, the suburbs represented the residues of the settler spirit, pushing out into the frontier beyond the safety of the cities.

You might argue that contemporary culture is, in fact, suburban. The majority of us in the UK, US, Australia and New Zealand live there. From the music and literature of the second half of the 20th century (everything from Jagger to The Jam to *The Buddha Of Suburbia*), the suburbs have spawned the most intriguing stories. The IT revolution, the fruits of which prescribe our everyday existence was born in the unremarkable suburban garages of California and New Mexico.

Where space is cheap and available, it can be reimagined

Rather than ask how we'll ever afford a city-centre flat, perhaps we should wonder how can we make the suburbs (where we are almost inevitably going to be living) better?

There are opportunities. In the US, strip malls and out-of-town stores are dying; the edges of freeways are littered with vacant big-box buildings. Could these be repurposed? Isn't this exactly the kind of cheap, flexible space we once looked to inner-city warehouses for? The scraggier bits of the suburbs could become a lot denser and the neighbourhoods that become most successful could be intensified into mini city centres (as they used to be) with the kinds of high streets or main streets that were once sources of pride. Less regulated and with fewer historic structures, they can be flexible and adaptable as preciously preserved city centres can never now be.

Transport is changing too. Uber has made distance cheaper and self-driving cars represent a radical change. Getting back from town after a few drinks will be easy. Amazon means we no longer need to trek to out-of-town stores for bulky goods, but can have them dropped on our doorsteps. And drone deliveries will shake things up even more, satisfying almost instant gratification.

Failing malls and retailers could be given over to smaller units, becoming more like the markets that have become so popular in cities, with small traders given opportunities they lack elsewhere, giving young entrepreneurs and new immigrants a chance to get going with new businesses and without the prohibitive rents of city centres. As city centres are given over to coffee shops and boutique businesses, the makers and the traders need to find new venues. As they are being priced out of even the shabbiest city-centre railway arches, these new spots will almost certainly be suburban.

Where space is cheap and available, it can be reimagined. Big-box stores could become arts centres, small-run factories, startup hubs, coworking spaces or wholesale markets. Their architecture needs to be deregulated so they can adapt to new ideas and changes in technology. Communal space – the one-time car parks, verges, streets and pavements – need to be reimagined, repopulated and made properly public. It's worth noting that the coolest houses of the 20th century were suburban, from the domestic masterpieces of Frank Lloyd Wright in suburban Chicago to the mid-century modern villas of LA and Frank Gehry's deconstructed, ad hoc houses in Santa Monica. It was the suburbs that gave architects their greatest opportunities for experimentation and young architects still almost invariably get their first commissions in the suburbs – so why not let them experiment even more?

There are already articles about "Hipsturbia" in the US press and there are ongoing studies in the densification and intensification of suburban centres in the UK. Perhaps the zombie movies had it wrong. The undead might be sipping flat whites outside city-centre cafés in perfectly preserved pedestrianised tourist reservations. The malls that once formed the backdrop to zombie flicks and the suburban ennui and isolation that provided the paranoia to every slasher movie and teen-prom-love coming-of-age story, might, after all, be where the real action happens.

REMUS UOMO
remusuomo.com

Best for oily skin

Oil Control Mattifying Moisturiser

Strengthens with sunflower seed, barley and cucumber extracts, so moisture stays in and skin looks healthier. The lightweight, non-greasy formula absorbs without leaving a residue. **£26**

Best for anti-aging

Anti-Age Moisturiser

All-day hydrator that combats lines, wrinkles, dullness to leave you with a younger, more revitalised look. Contains skin-strengthening and firming ingredients. Absorbs into the skin quickly. **£33.50**

Best for hydration

Maximum Hydrator Activated Water-Gel Concentrate

The water-gel formula is ultralight, yet intensely hydrates to boost moisture reserves for 72 hours. Absorbs instantly, leaving skin, comfortable, fresh and soothed. Oil free. **£36**

Best for fatigue

Maximum Energiser Anti-Fatigue Hydrating Concentrate SPF40

Combats UVA/B, IR and even blue light, a key disruptor of skin's ability to protect itself. Helps shield against pollution, pollen and dust. Delivers all-day hydration. **£40. All available clinique.co.uk/mens**

Find the right moisturiser for you

Figuring out which product is ideal for your own skin type can be as tricky as picking out the perfect suit – so we asked an expert for some advice

Moisturisers are important. We know this because you told us. In our survey of British men's grooming habits we learned that almost half of men have used them and of product users one in five of you say you couldn't live without them.

But with more moisturisers out there than any one man could use, which is right for you? To answer that you need to know which type of skin concern you may have: oily, dry, dehydrated or sensitive. We asked Clinique For Men's award-winning consultant dermatologist Dr Emma Wedgeworth how you can find out.

"With oily skin, you tend to notice a shine or film by the end of the day and you may be prone to spots and breakouts," she explains. "Dry skin is the total opposite. The skin feels tight. Dehydrated skin is something that I see a lot. It looks dry and lifeless."

If that sounds all too familiar, fear not because help is at hand. At the top of the page, Dr Wedgeworth recommends the best product for every skin type. It's time to start feeling comfortable in your own skin again.

Photograph **Matthew Beedle**

The Lerond captures Lacoste's heritage by teaming a classic silhouette and stylish colour palette with suede uppers and the signature crocodile branding.

—

Lacoste Men's Lerond
Available at schuh

LACOSTE

SCOTCH&SODA

AMSTERDAM COUTURE

Peak SUV? This might be it...

Off-road hulks with coupé poise are nothing new, but with the Audi Q8 the concept's been given a major lift. And in the thin skies above the Atacama, GQ found this fierce 4x4 is a breath of fresh air

Edited by **Paul Henderson** Photographs by **Armand Attard**

THE CAR REVIEW

How far would you go to test drive a new car? If the answer is "Down to the local dealership in my lunch hour, if I wasn't too busy," you aren't really a car person. There's nothing wrong with that. Not everyone is. If you are a car person, though, you might be prepared to go a little further afield. And for the right car, well... you'd probably go almost anywhere.

Which is how *GQ* recently found ourselves in Chile's Atacama Desert (where James Bond experienced his *Quantum Of Solace*), the driest non-polar region on Earth, shivering on a windswept, sand-blasted, rocky plateau 4,500 metres (14,750 feet in old money) above sea level, in the shadow of the Andes, suffering the early effects of altitude sickness. And yet, despite the throbbing headache, nausea, heart palpitations and breathlessness, we couldn't help but smile. Not because we were experiencing onset drug-like delirium, but for one simple reason: we were in the right car.

The Q8 is Audi's new flagship SUV, a 4x4 that has the squat, muscular presence of an off-roader with the sleek lines of a coupé. Audi isn't the first to come up with this design style – BMW's X6, Mercedes' GLE and, arguably, the Range Rover Velar arrived at the party a while ago – but the interlopers from Ingolstadt certainly know how to make an entrance.

For starters, it has had a major face-lift. The wide, aggressive grille is an eight-sided >>

Need to know

Audi Q8 S Line

Price
£65,000

Engine
282bhp, 3.0-litre V6

Performance
0-62mph, 6.3 seconds; top speed, 144mph

Contact
audi.co.uk

Audi takes its new flagship SUV, the Q8, to new heights in Chile's Atacama Desert

>> single-frame statement that, coupled with its narrowed LED headlamps, doesn't so much scream, "Look at me", as menacingly demand, "What the hell are you looking at?" That "want-some?" attitude continues on the Q8's flanks, with rippling flared wheel arches flattering four serious 21-inch wheels, and continues at the back, where a roof spoiler and flat rear-end complete a body that tips more than a hat to the iconic "Ur" Quattro of the Eighties.

"We didn't just take design cues from the Quattro," admits Mauricio Monteiro Dos Santos, one of Audi's lead project designers. "Once you drive it, you will realise the Q8 also shares DNA with our legendary rally car." Those are very big genetic shoes to fill.

'The Q8 shares DNA with the legendary Ur Quattro'

On the inside, instead of a Quattro-inspired dash (you really wouldn't want that), you get a stark and stripped-back cockpit free of clutter, knobs and various vents. In their place are the elegant virtual dials and haptic touchscreens familiar to Q7 and A8 drivers. Audi does interiors exceptionally well, and the Q8's is no exception. It might not be what you would call different, but if it ain't broke...

However, the best qualities of the Q8 are those you don't see. Instead, you can hear them (the B&O stereo is an audio monster in a near-silent cabin), feel them (the air suspension can handle any lump, bump or Chilean armadillo) and appreciate them (there are 39 driver assists, laser scanners and radars all beavering away to keep you pre-sense safe and sound) as you sit back and enjoy the views.

That said, while those views are truly incredible, they might not be worth suffering a high-altitude cerebral oedema for – even if you are a car person. **PH**

+ Take another look **Three more alternative body types**

1 The performance coupé
Lexus LC500

Pretty much everything about the LC500 jars, and deliberately so: this is, after all, an alternative. The normally aspirated, 471bhp 5.0-litre V8 here is as potent an advert for internal combustion as you'll find anywhere on the road. It's harnessed to a ten-speed automatic gearbox (ten!) and Lexus has screwed the whole thing together with the meticulousness of a Swiss watch. It isn't the delicate instrument that a Porsche 911 is, but it's fast and oddly characterful, and this counts more than ever in 2018.

FROM £76,595. *LEXUS.CO.UK*

2 The luxury convertible
Mercedes S560 Cabriolet

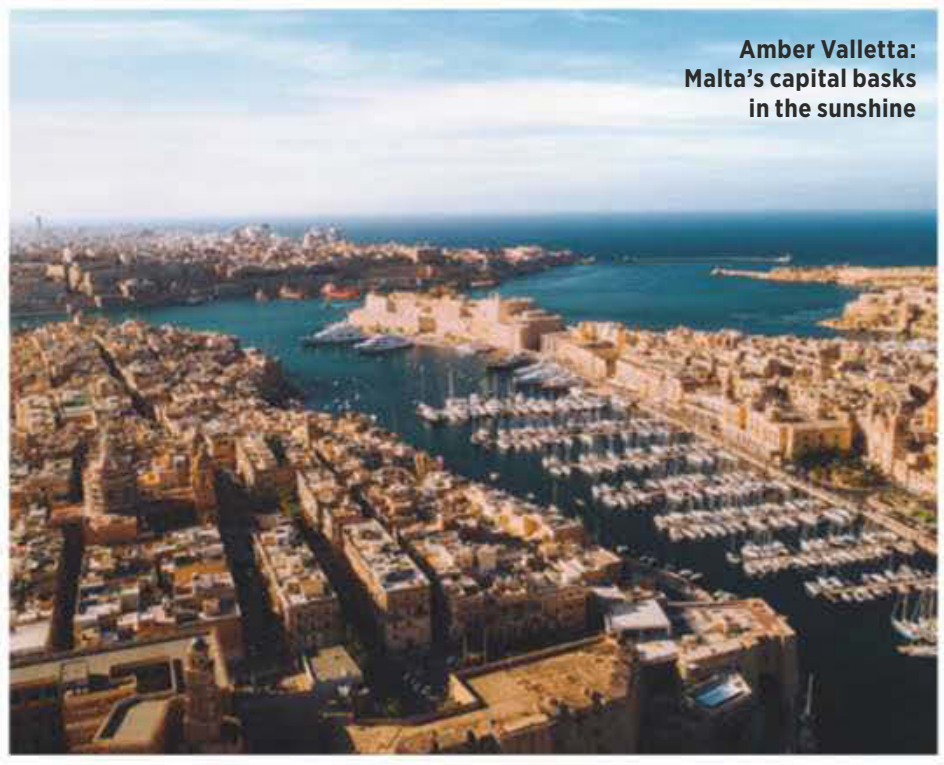
Mercedes' S-Class is the luxury lodestar, a car that magically makes you feel better at the end of the journey than you did at the start. The non-AMG (though 462bhp is ample) S560 cabrio is surely the gentleman's Mercedes, for the detail, as much as anything else: the optional Burmester audio system integrates the woofers into the bodyshell and even the windscreen wipers know not to douse you in screen-wash if the roof is lowered.

FROM £115,910. *MERCEDES-BENZ.CO.UK*

3 The sports crossover
Jaguar I-Pace

The electric tipping point is finally upon us, and although Elon Musk's disruption has been critical, it's dear old Jaguar that might truly motivate Middle England. Key here is the claimed 300-mile range, courtesy of the "skateboard" architecture that positions the 90kWh batteries between front and rear axles, with Jag-designed electric motors at either end (producing 395bhp combined). Yes, it's heavy, but it's also seamless, very rapid and the best-handling EV yet. They nailed it. Jason Barlow

FROM £63,495. *JAGUAR.CO.UK*



Amber Valletta: Malta's capital basks in the sunshine

Why Malta is this year's breakout Mediterranean Island

With its crystal-clear waters and rugged countryside, storied history and vibrant restaurant scene, Malta is the dream short-haul destination for those who want more from their holiday in the sun

A city of palaces built by gentlemen for gentlemen," was the young Benjamin Disraeli's verdict on Valletta when he visited the Maltese capital in 1830. Of course the future prime minister didn't know it at the time but he had hit upon an enduring truth. For if the gentlemen of this magazine were tasked with designing an island fit for the gentlemen who read it, it would be built in the image of modern day Malta: a history-soaked gastronomic hub, packed with world-class hotels, surrounded by some of the planet's best dive sites and blessed with more than 300 days of sunshine every year.

Of course it is this gorgeous climate (and the fact that the island is just a three-hour flight from 18 UK airports and largely English-speaking), that has long drawn Brits here, but the archipelago is fast emerging as the dream destination for those who want to do more than simply lie horizontal in the sun. As expected there is a roll call of fantastic water sports: sailing, surfing, kayaking, paragliding, snorkelling and the thrilling diving, which includes underwater explorations of HMS Maori, a destroyer sunk by the Luftwaffe in 1942. But the on-land activities are just as exciting with karting and quad biking, as well as caving, trail-running, and exhilarating rock climbing on the island's sheer cliff faces.

For the more culturally minded, the history and baroque architecture of Valletta make it an excellent destination for year-round weekend breaks. Not least thanks to its emerging restaurant scene where the melting pot of Maltese cuisine – strongly Sicilian with an English influence and something all of its own – is celebrated at waterside hot spots such as Panorama in the British hotel and Barracuda in Sliema.

British Airways flies from London Gatwick to Malta from £59 one way. ba.com

● **For more information please visit maltauk.com/**

+ Maltese makeover **Three of the best places to stay**

Cugó Gran Macina Grand Harbour
A hit with design savvy travellers impressed by its juxtaposition of ultra-modern flourishes and ancient limestone walls. A rooftop pool overlooks the harbour.
cugogranmalta.com/en

The Phoenicia
Malta's most famous hotel has been made over and the new look is fresh, modern and Mediterranean. Maltese chef Daniel de Battista helms the brilliant restaurant.
campbellgrayhotels.com

SU29
Statement pieces of furniture elevate the design of this super-slick boutique hotel in Valletta, which overlooks the bustle of the Grand Harbour.
su29hotel.com

The gym-ready one

For when that free Fitness First pack starts getting more looks than you.

Jacket, £1,925. Hoodie, £350.
Trousers, £325. Backpack, £775.
All by **MCM**. mcmworldwide.com

THE STYLE MANUAL

Need new luggage? We've got your back

Around £60 million of backpacks are sold in the UK each year. It's an extraordinary sum that proves they're not just for schoolchildren and cyclists. And you need only look to the runways of Paris and Milan for evidence, from the oversized styles at Giorgio Armani to the caramel knapsacks at Louis Vuitton. The key to getting it right? Pick something scenario-suitable. Whether shuttling between airports (light and easy-access) or wearing to work (low-key in ultra-soft leather), our selection should shoulder the burden.

Story by **Teo van den Broeke** Photographs by **Lydia Whitmore**

The fashion one

For when you want those who know to know.

Polo shirt, £840. Trousers, £630. Necklace, £600. Backpack, £920.
All by **Dior Homme**. dior.com

The practical one

For when you're hiking, but also brunching.

Blazer, £990. Trousers, £320. Backpack, £820.
All by **Tod's**. tods.com

The stealth-luxe one

For when you're just too fancy to function.

Jacket, £2,430. Jumper, £1,080. Trousers, £490. Backpack, £5,530.
All by **Hermès**. hermes.com

The nostalgic one

For when playtime's not over.

Jacket, £1,320. T-shirt, £320. Trousers, £670. All by **Gucci**. At Harrods. harrods.com. Backpack by **Gucci**, £795. gucci.com

Stylist **Tony Cook** Grooming **Elvire Roux at Carol Hayes Management** Model **Franklin Rutz at Premier Model Management**

This is not a hair dryer

It is a thermistor-monitored, high-velocity,
precision-engineered hair care tool.

dyson supersonic

Powerful digital motor.
Designed for fast drying.

Now available in Black/Nickel.
dyson.com

Air Multiplier™ technology

The volume of the air drawn in is amplified by three times, producing a high-pressure, high-velocity jet of air.

Annular element construction

Double-stack heating element allows a compact barrel without compromising heat generation.

Engineered for balance

The first manufactured hair dryer with the motor in the handle, not the head.

Stainless steel magnetic interface

Magnetic styling attachments, for easy fitting and rotation.

Intelligence

To help prevent extreme heat damage, a microprocessor in the head intelligently controls the heating element using data from the thermistor.

Glass bead thermistor

Thermal sensor measures airflow temperature 20 times per second and transmits data to the machine's microprocessor.

Pulse-width modulation

Enables precise control of heating element.

Negative ions

Charged particles in the air help reduce static in the hair.

Insulating chamber

Reduces surface temperature on both the inside and outside of the barrel.

Power

The Dyson digital motor V9's 13 impeller blades spin at up to 110,000rpm, generating 3.5kPa of pressure.

Vibration reduction mount

A rubber isolation mount prevents the motor from vibrating against the inside of the handle, reducing the transfer of noise between the motor and the case.

THE
ENTREPRENEUR

Rohan Silva

The founder and CEO of London-based coworking space Second Home, started after a brief but brilliant career in politics, reveals what he has learnt...

Rohan Silva

Age 37
Based London

EDUCATION

1999 - 2002
LLB Law, University Of Manchester

2003 - 2004
MSc in Government, London School Of Economics And Political Science

CAREER IN BRIEF

2004 - 2006
'Fast Stream' policy analyst at HM Treasury

2006 - 2009
Special advisor to the shadow chancellor

2009 - 2010
Senior policy advisor for the 2010 general election

2010 - 2013
Senior policy advisor to the prime minister

2014
Launched Second Home in East London

January 2018
Second Home launches second London outpost in Holland Park

Stay hungry

"The Fast Stream [a public sector programme for gifted individuals] maps out your life, but then George Osborne asked me to work for him and I was struck by his office's energy. I quit and joined them."

Creativity hubs in Second Home Spitalfields

Keep adapting

"The way you get government departments to move is not how you get a tiny business to move. In government you need a clear strategy and low risk; with Second Home, I realised strategy stalls everything and risk is essential."

Reid Hoffman, founder of LinkedIn

Trust the referees over the interview

"LinkedIn founder Reid Hoffman advised me that when recruiting he'd always talk to someone's referees over interviewing them. At the time, we didn't take references seriously. Now they're essential."

Don't stifle talent

"It seems like the civil service tries to find the most energetic staff, only to put them in a box. It's massively bureaucratic and I was told I should only ever do what I was asked. At Second Home, we make sure the culture is very entrepreneurial."

Kevin Ryan, cofounder of Business Insider

Meet those who inspire you

"I went to New York to meet one of the best serial entrepreneurs in the world, Kevin Ryan, because I was looking for some inspiration. Kevin said, 'You're into buildings, so take one over and create an environment for entrepreneurs.' And that was the idea kernel for Second Home."

A Second Home Holland Park workspace

Don't spread yourself thin

"As your business grows there can be lots of opportunities to do other things that might make money, but Danny Rimer, who runs Index Ventures, told me to trust that if you do one thing really well, that's enough."

Text **Eleanor Halls** Photographs **Getty Images**

Meet the world's biggest business disruptors:

Amazon chief of technology
Werner Vogels
Slack chief of technology
Cal Henderson
Former vice chair of GE
Beth Comstock

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Game-changing hair technology

Hairstyles come and go, but the precision-engineering in the Dyson Supersonic Black Nickel hairdryer means it can handle them all

A microprocessor controls the Supersonic's heating element to prevent damage to the hair

+

Inside Dyson's remarkable engineering

Intelligent design

To help prevent extreme heat damage, a microprocessor in the head controls the heating element, protecting your hair.

Power in your palm

The Dyson V9 digital motor spins at up to 110,000rpm, six times faster than other hairdryer motors, for rapid drying.

Light in the hand

It's the first manufactured hairdryer with the motor in the handle, improving ease of styling and manoeuvrability.

Quiet revolution

A rubber isolation mount prevents the motor from vibrating against the inside of the handle, reducing noise.

The Dyson Supersonic used by Larry King

It only feels relatively recently that every man you'd see on the street was sporting a short-back-and-sides, thanks to the all-consuming sartorial influence of *Mad Men* on our wardrobes. Now there's absolutely nothing wrong with a short-back-and-sides, but – much like the menswear scene in general – we're glad that things have loosened up a little when it comes to hairstyles. You can go shaggy and Seventies like Ezra Miller, buzz the sides like Dominic Cooper, let it grow like David Beckham or embrace all those curls your parents blessed you with, like Blondey McCoy. However, to get that slick A-list finish, you're going to need the right kit and, for all of the above, that is a hairdryer which will induce the kind of texture-maximising volume to give Timothée Chalamet a run for his money.

Enter The Dyson Supersonic, which brings Space Age technology and sexed-up aesthetics to the humble hair appliance. Now available in a sleek black and nickel colour scheme, the Dyson Supersonic is a thermistor-monitored, high-velocity, precision-engineered hair care tool. Most importantly, it's making it easier than ever to style your hair at home with speed and precision. Whether you want to pump up a shorter style or dry a shoulder-length mane quick-sharp, the Dyson Supersonic has Air Multiplier technology that allows you to focus the air jet exactly where you want it and the tiny but powerful digital motor runs six times faster than ordinary hair dryers – so you can be out of the door on time, every time.

This makes it easier than ever to style your hair at home with precision

And while we here at *GQ* consider ourselves experts in the field, you don't have to just take our word for how good this tech is. It's also used by the biggest names in the hair game, including Larry King, owner of the Larry King Salon in London's South Kensington and the man behind the trend-setting hairstyles of men such luminaries as Jamie Dornan, Zayn Malik, and David Gandy. So if you've now got power to style yourself as expertly as some of the world's best-groomed men within your grasp, the real question is; what are you waiting for?

THE DYSON SUPERSONIC NICKEL IS AVAILABLE NOW; £299.99. TO FIND OUT MORE, AND GET YOURS, HEAD TO *DYSON.CO.UK*

№1

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COMING SOON

All the incredible places I almost visited

When novelist Joe Dunthorne moved to Australia, he tried to make his surfer fantasies a reality. Things didn't quite go to plan, but he learned valuable lessons on the way...

Story by **Joe Dunthorne** Illustrations by **Bruno Mangyoku**

For as long as I've lived somewhere, I've wanted to live somewhere else. When I was a teenager, I dreamed of leaving South Wales behind and moving to a place completely new. New South Wales. I imagined better weather, bigger waves, happier people and, as part of that fantasy, I saw the Australian version of me similarly upgraded: better, bigger, happier. When I was 19, I moved to Sydney. I grew my hair long. I wore board shorts. I saw no contradiction in working really hard to seem laid back. But I soon realised that being chill is expensive, all that earning no money while still requiring clothes, food and shelter. So I got a job, the only one I could find, as a door-to-door salesman, selling phones. From then on, I spent 12 hours a day in a cheap suit, walking through the suburbs, holding a plastic folder where my surfboard should have been.

Each night I slept on an inch-thin mattress on milk crates in a basement flat I shared with tens of housemates, hundreds of cockroaches. It was a difficult to sleep when the ceilings crawled. On one particularly restless night – while two of my housemates were having a fist fight in the lounge – I flicked through the pages of my guide book, trying to remember why I had to come to the other side of the world. I gazed at a photo of a surfer dropping in on a wave. The photo was from a place called Surfer's Paradise. It was a city on the Gold Coast. Surfer's Paradise on the Gold Coast. I rolled the words around my mouth.

Three months later, once I'd saved up a bit of money, I quit my job and got the bus north. I passed places called Newcastle and Swansea and waited for the names to turn exotic: Woolgoolga, Red Rock and, finally, Surfer's. As I got off the bus, I tried to ignore the high-rise beachside developments, how they put the whole beach in shadow. Instead I hired a board and went straight to the water, ready to commune with the ocean. I used one of those huge yellow foam boards. It was the colour of a banana skin which felt appropriate, given all my slapstick wipeouts, slamming face first into the surf. But then, at the end of that first day, there was a wonderful moment when I stood up for a few seconds – milliseconds, probably – but it was more than enough time to whoop and laugh and believe I had found my destiny.

Over the next days, I practised on my big yellow raft, catching whitewater, enjoying myself, but also working on my new fantasy life. I was impatient to evolve from this skinny, sunburnt Welshman riding tiddlers on a giant banana-coloured foamie into the person who carves walls of water, feathering the sky with tail-spray. And once I'd had that thought, then suddenly Surfer's Paradise wasn't enough either. It was full of tourists who couldn't surf and – although that was definitely me – I didn't want to be among them. So, I relocated my dreams to a place down the coast where I had heard the real surfers lived.

I dreamed of leaving... I imagined better weather, bigger waves and happier people

I crashed on the floor of a friend's garage in Mermaid Beach. The house was, it's true, full of proper surfers. Most of them were Welsh, some were Australian, and one of them even had sponsorship. A company paid him to catch waves. I think they only paid him in surf equipment – not, like, actual money – but still. This was the dream. It was exhilarating even to listen to these people talk about clean lefthanders, sets closing out, shore breaks dumping. I had no idea what any of it meant, only that I agreed with them.

The problem with Mermaid Beach was that – because it was full of real surfers – there was nowhere to hire big banana-coloured foamies. That meant I had to borrow a friend's board. And again – because he was a real surfer – his only spare was the size of an ironing board and knotted with wax, carrying the dings of true experience. It looked beautiful, this block of polyurethane foam covered in epoxy resin. And looking back, I can remember that the happiest moment of my days was getting out of the water. Nothing better than the feeling of having surfed, of rolling down my wetsuit, and carrying my shortboard across the sand, my hair claggy with salt, telling other arriving surfers what the waves were like, "Yeah, decent lefthanders, but starting to close out." They seemed to know what I was talking about.

But in order to walk out of the sea, I had to get in it first. The waves were big, my lungs were asthmatic and I was too proud to admit I wasn't having fun. My board became nothing more than a flotation device, allowing me to stay alive while being relentlessly pounded, swallowing a gutful of seawater. I did not get any better at surfing because I wasn't surfing. I had tried to bypass beginner and intermediate and go straight to the pro tour. I kept hoping that one day it would all just make sense and I would find myself fizzing down the face of a huge slope of water, my mind clear, living the now. Instead, something more dangerous happened. I became "a surfer" who couldn't surf. The surf community have special names for people like me: a *hodad*, a *kook*. This kind of delusion is all very well on land but, in the water, it can be lethal. The sea does not care about your No Fear decal. The sea doesn't vibe your haircut. The sea will drag you under even if you subscribe to *Carve* magazine.

I know this because one day we travelled up the coast to a point break called Currumbin Alley. It was a huge expanse of soft sand split in the middle by a spit of sharp rocks that reached out into the sea. That day, the waves were big and glassy, each with a fringe of whitewater hanging across one eye. I watched the surfers out beyond the point, seemingly doing nothing. They just floated, chatting, the noses of their boards >>

SURFER'S CHOICE
SURFING LIFE
SURFER

>> protruding obediently from the water. Then a beautiful, shapely wave came and there was an unspoken understanding as one surfer drifted free from the rest, started paddling, a few clean strokes and – pop – she leapt to her feet and cruised across the bay, cutting back, slicing a gash in the side of the wave, sending an arc of spray above the horizon, the wind turning the spray to mist. I wanted – I needed – to be her.

Like that, I took my too-small board and paddled out, successfully duck-diving through the breaking waves, feeling that this was going to be my day, the moment I transformed into Joe 2.0. With my arms burning, I finally made it to the group of surfers, out back, beyond where the waves broke. I made sure to nod at them like a local. But then I noticed something. Although, from the shore it had looked like these surfers were just calmly floating, resting, I could now see that they were all steadily paddling just to hold their position. There was a strong current pulling us towards the rocks. I tried to fight it. My breathing thickened and my board squirmed beneath me. The other surfers noticed my exertions but did not comment, which was thoughtful of them. My arms – which were half the size of theirs – started to ache. I began to separate from the pack, drifting towards the rocks.

At this point, I looked back at my friends on the beach. They had seen I was in trouble and one of them – The Sponsored One – was clambering along the rocks towards me. I noticed how he, with bare feet, had to take each step gingerly, carefully shifting his weight as he walked. The rocks, I then realised, were covered in sharp-shelled molluscs. I now understood that the spit was one enormous grater. I was going to be zested to death.

I looked back at the six surfers, bobbing in the water, and they looked at me. One of them – with a few impressive strokes – pulled his board up beside mine and looked at me kindly. We both had long hair.

"You OK, mate?" he said. "Need any help?" I looked at him, the salt crystals on his shoulders, his red eyes. We knew the answer was yes. "No, I'm fine, thanks," I said.

I was willing to die for a dream, to be skinned and rolled in salt rather than let this beautiful man know that I was not like him. He watched me for a while longer – gave me a moment to change my mind – then nodded, shrugged, and, with formidable grace and strength, fought his way back against the current, towards the pack of other surfers.

I was now fully adrift.

The six surfers exchanged some words I could not hear. Probably agreeing that this was just natural selection at work: the weak get washed away. The Sponsored One watched me from the rocks, ready to dive in, to risk his life for mine.

I felt that my only chance of coming out of this with any self-respect was to try and catch a wave. I would either cruise in – victorious, shimmering – or be smashed and shredded. Death or glory. And while I was thinking that, a large wave picked me up and made the decision for me. I saw nothing but white. I swallowed water and immediately lost contact with my board, could feel my ankle being tugged as it tried to get away from me. I came up for air just in time to see another huge wave descending, a perfect barrel. Pretty strands of white threaded up the face of the wave, like smoke from an

The floor was covered in my hair – but also some expectation had been lifted from me

extinguished candle. This was the perspective I had seen in surfing videos. For one tiny moment, I was barrelling, tubing, shacking, and then I was not, then I was underwater, spinning, gulping, heading towards the rocks, and, after that, I don't remember.

I woke up, lying on my back on the beach, my lungs burning. It seems likely that I was saved by my board. My beautiful, tiny, professional-grade surfboard, finally set free from its incompetent owner, had managed to catch a wave on its own, had dragged me by the ankle into shore. The Sponsored One stood above me and I believe he said something along the lines of, "Good one, Pommy."

I realised that my fantasy self had been drowned, dragged out to sea, leaving my actual self coughing up water on the tideline. My actual self could never be a surfer. My actual self was happy to be alive. In the weeks that followed, I tried to think of a new hobby, something that would allow me to keep my long hair and my laid-back lifestyle, without the requirement for upper body strength, physical skill or proximity to death. And of course the answer was poetry.

I left behind the showy place names of the New World – Nowhere Else Road and Valley Of The Giants – and instead returned to Britain and the comfort of unassuming Norwich. I went there to study creative writing, surrounded by people with the same dream, the same delusion. Across the corridor, there was another young poet. He had already published a book of poems with a photo of him on the cover, his long hair falling across one eye. The book even had an introduction written by an academic in which they discussed his place in the canon, his themes and influences. He had written it himself, the essay. He was making fun of the idea of poetic idolatry but, at the same time, this is what we wanted: to have clever people spend their lives trying to work out what we really meant. He knew lots of Leonard Cohen songs off by heart. I learned the bass lines and we played them together, anticipating a future in which we would move to New York, live in the Chelsea Hotel, and then, years later, write poems in which we ruefully remembered being young, louche and successful.

The only difference between my surfing and my writing was that, this time, I was happy to be a beginner. I was ready to practice, to fail, to read. This was a better approach and, seven years later, some of my poems were published in a small, stapled pamphlet with my name in an austere font. Now all I had to do was move to New York and have all the incredible experiences.

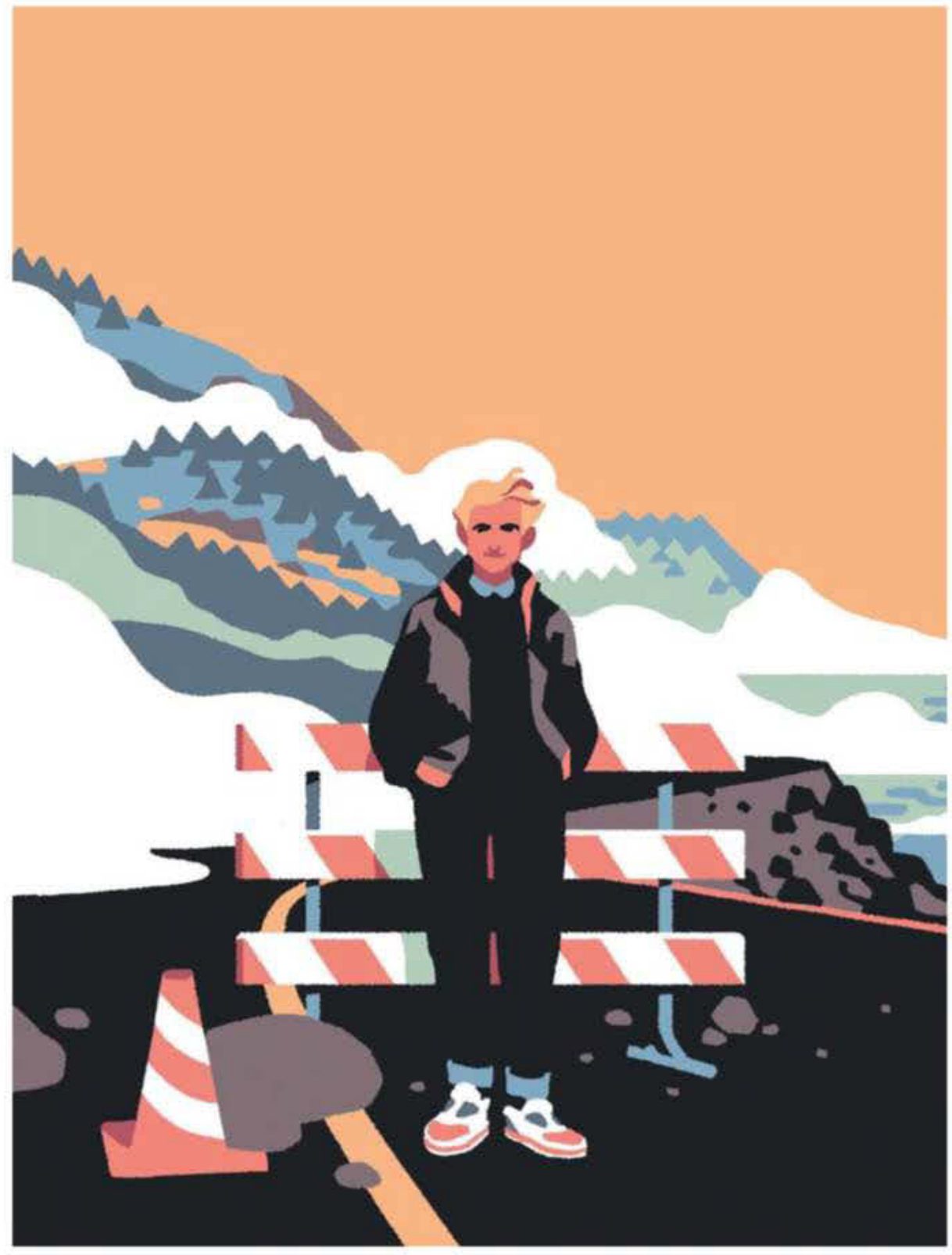
I visited New York for two weeks, secretly imagining that I might not need the return flight. I slept on the sofa at a friend's place in Brooklyn. I made a point of working on my poems in cafés and diners. I made bold cuts with red pen, looking around after each slash to see if anyone had noticed. And the terrifying thing was that every table had someone working on their novel, their screenplay, looking up from their black coffee, all of us dreaming of being the one true voice of our generation. We caught each other's eyes and, shamefully, turned away.

I needed my return flight. It was becoming clear that every time I got to the place on the horizon, the horizon moved elsewhere. I went

to see my cousin who works in international finance and is known for her no-bullshit approach to life. I explained my predicament, that I spent so much time visualising multiple possible futures that I could never enjoy my actual existence. But, I wondered aloud, did I really want to stop dreaming? Wasn't this imaginative capability what set us apart, as a species? My cousin's eyes had glazed over. She stood up, went to the kitchen and came back with a pair of scissors.

It's a cliché to say my long hair symbolised youth, freedom, hope, the promise of happiness – but it did. I didn't know who I was without it, which is exactly why my cousin was excited about cutting it off. She lifted the kitchen scissors and snipped – took my ponytail off in one – then she plugged in the electric clippers. She gave me a short back and sides, the world's most anonymous haircut. Nobody who is going to do anything interesting with their lives has a haircut this bland. But the weird thing is how good it felt. I felt lighter. I mean I was, literally, lighter – the floor was covered in my hair – but also some expectation had been lifted from me: the weight of who and where I should be. Now I looked like anyone, anywhere.

It would be wrong to say that, since that day, I have stopped dreaming of other lives. It's more that I recognise those dreams as beautiful mirror-worlds and not somewhere you can actually go. In fact, I've started to think that there's value in never visiting the places you dream about: keep your dreamlands unpolluted by reality. Or that's what I tell myself.



Last summer, I went to Los Angeles. Naturally, I'd been imagining myself living there: surfing in the morning, writing in the afternoon. And of course the city was lovely but not perfect and I did no surfing or writing and the roads were full of people in big cars, dreaming of living elsewhere. But on that trip, something amazing happened: my wife and I heard that Highway 1 was closed. Big Sur, the most beautiful stretch of the most famous coast road, a large part of the reason we had come to California, was shut due to flooding. This, we realised, was an opportunity.

We drove up the coast, past Malibu, watching the big city dwindle to sweet little seaside towns. We stopped to wave at the sea lions barking on the beach. We talked about how incredible our life would be if – when – we lived in a sea shack with a view of Big Sur. We talked about swimming with wise turtles at sunrise. We talked about the sail boat from which we would catch our lunch, grill it on a camp fire. We talked about a life in tune with the whale migrations, while still being within driving distance of The Getty Museum. As we drove north we watched the cliffs rise up out of the water, the road carving the rock. We ascended through cypress forests and then, finally, just at the moment before the true, majesty of the landscape changed our lives forever – before the rock formations of Big Sur cured us with their elemental beauty, made us whole, happy and present – we reached a roadblock. We got out of the car and walked right up to it, rested our palms on the wooden crossbeam. We peered at the road swerving away into mist, into a perfect dream which, for once, with relief, we were unable to destroy.

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CHRIS HEMSWORTH

MEN OF THE YEAR 2018

Welcome to the 21st annual GQ Awards special

In association with

BOSS
HUGO BOSS

It's been a triumph a turmoil, re and revolu

a year where "it" didn't quite come home... but, just for a while, felt like it could.

For *GQ*'s 21st annual Men Of The Year Awards, in association with Hugo Boss, we celebrate not only the people who stole the limelight, broke records and walked the red carpets – though don't worry, there are still plenty of those – but also those who triumphed against the odds, who stood up to be counted when it was easier to sit down and shut up, those who showed that just because something has never been done, that was all the more reason to try to do it.

From the Wolff who huffed and puffed and blew Trump's White House down to the superhero who blew away cinema's outdated idea of what one should be, and from a campaigning backbench politician who defied the establishment to the satirist who defied America, *GQ* proudly celebrates those who left an indelible mark. There's the striker who scored big at the World Cup, the actor who carved

year of nd evelation, tion,

his own path through Hollywood and the artist who used cutting-edge technology to go where no artist has gone before.

It's also been a year in which women's voices have finally been heard as they never have, and our awards wouldn't be complete if they weren't heard here too. And whether it's for speaking out about Harvey Weinstein, striking gold with a chilling portrayal of the future, having the pop charts at her feet or putting the fashion world on her rails, *GQ* celebrates the women who shaped the past 12 months.

Oh, and then came the nation's future king...

Compiled by Stuart McGurk
Design & creative direction by Paul Solomons

Dylan Jones, Editor

The Editor's Lifetime Achievement Award
For Services To Philanthropy

HRH The Prince Of Wales

In the modern era, few have given service with such steadfast resolve, clarity of purpose and dedication to others, at home and on the world stage. It is our particular honour to dedicate this award to the charitable endeavours of our future king

Interview by **Dylan Jones** Photographed by **Matthew Brookes**

Suit. Shirt. Bow tie. All by **Turnbull & Asser**, turnbullandasser.co.uk.
Shoes by **Crockett & Jones**. crockettandjones.com

ix o'clock in the morning, Monday 7 May: as most of the country is waking up to the hottest bank holiday on record or, more likely, still sleeping off the weekend's celebrations – not knowing we are about to experience three months of unbridled good weather, we had naturally all been unfurling flags and popping corks – a fleet of long black German cars is en route to RAF Brize Norton (where the security status remains "severe", signalling "an attack is highly likely") ahead of the Prince Of Wales and Duchess Of Cornwall's spring tour.

They – along with the Prince's security team, his private secretary, personal protection officer, valet, equerry, press officer and digital assistant (aka the Royal Centipede) – will be flying on an RAF Voyager, Britain's equivalent to Air Force One, one of the world's largest private jets. This is the beast commissioned by David Cameron to ferry himself and the Queen to foreign engagements; ironically, its inaugural flight, taking Cameron and a number of key ministers to a Nato summit in Warsaw, came just after the former PM's calamitous Brexit referendum, meaning that was the only time he actually flew on the plane.

A few hours later, their Royal Highnesses will attend the commemoration of those who lost their lives in the attack by Islamic State on the Promenade Des Anglais in Nice in July 2016. This will be followed by a visit to the Fragonard Perfumery in Eze and then an evening reception hosted by the mayor of Nice (where the Prince will deliver a 760-word speech that lasts precisely six minutes and twenty seconds). This will be followed the next day by a VE commemoration in Lyon, a briefing session with Interpol and a visit to Isara-Lyon university before flying on to Athens for meetings with President Prokopis Pavopoulos and Prime Minister Alexis Tsipras. Greece is among the few nations – and the only EU member state – not to have been officially visited by the Queen. In what one might call a period of transition, as the Prince starts to carry out some of the Queen's duties on her behalf (all the family is stepping up to take on more work since the Prince's father, the Duke Of Edinburgh, retired last year), the trip has been planned by the government principally as a Brexit charm offensive. As a consequence, the visit will also help heal old wounds. The Duke Of Edinburgh, born a Greek prince on the island of Corfu, was forced to flee after the Greco-Turkish War (the so-called Asia Minor Catastrophe) in 1922, while his own father, Prince Andrew, had only narrowly avoided being sentenced to death and shot. Relations soured further when the Greeks famously voted to oust the monarchy for good, unceremoniously toppling King Constantine II in a hugely controversial referendum in 1973.

Duty, small talk and big talk, soft power: these days all are undertaken to the steady drumbeat of succession

Duty. Small talk and big talk. Soft power. It's the thing that has underscored so much of the Prince Of Wales' life. These days, that duty is undertaken to the steady >>

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Suit. Shirt. Bow tie. All by **Turnbull & Asser**, turnbullandasser.co.uk

‘We have overexploited to a degree you would not believe possible. That’s why I have gone on about these things’

>> drumbeat of succession. For the past three years, the royal households have been preparing for change, carefully and fastidiously recalibrating the tens of thousands of decisions, both large and small, that affect the monarch on a continual basis, while at the same time starting the unbelievably complicated job of preparing for a time when the Queen is no longer with us. The churn has begun and it won't end until she dies. Her Majesty has outlasted 13 US presidents and been served by 13 prime ministers. Her first was Sir Winston Churchill and her last… well, obviously no one knows who will be her final PM. It could be Theresa May, but then it could be Boris Johnson, Jeremy Corbyn or indeed someone else entirely. And while Buckingham Palace are prepared for her death – along with the government, the civil service, the BBC and all the other major broadcasters, who have been modelling and practising their proposed coverage for years – the country most certainly is not. Last year, the *Guardian* broke cover by running a lengthy and exhaustively detailed piece about the secret plans for the days after the Queen's death ("The prime minister will be woken, if she is not already awake, and civil servants will say, 'London Bridge is down' on secure lines"), a public sundering that will be even more seismic than the death of Diana, Princess Of Wales in 1997.

"The bond between sovereign and subjects is a strange and mostly unknowable thing," they wrote, and in the Queen's case that bond is a relationship that is genuinely cross-generational. In her 65-year reign she has witnessed the end of sweet rationing, watched Roger Bannister run the four-minute mile, seen England win the World Cup, suffered the death of her eldest son's estranged wife and watched as David Cameron hamfistedly allowed her country to leave the EU.

The country will be a very different place from the one she inherited when Charles becomes king. And become king he will. Believe it or not there are still those who openly espouse the idea of the throne skipping a generation and being passed to Prince William like an unwanted baseball cap. This is not going to happen. Instead we can look forward to a path-making reign from someone who has been waiting and preparing for the role all his life. His duty is to serve and yet this will be a tenancy with far greater elasticity than that which his mother endured. Not only does the Prince have a fusillade of opinions, unlike his mother he will not be shy in expressing them. Of course, his diplomatic skills are consummate and when he becomes monarch, he knows he won't be able to be so outspoken.

The press corps appears to have a collective soft spot for 'The Boss'

On the cover: Suit. Shirt. Bow tie. All by **Turnbull & Asser**, turnbullandasser.co.uk

Acting officially on behalf of the Queen, the Prince Of Wales is the most senior travelling member of the Royal Family, flying tens of thousands of miles a year, preparing himself for his inevitable acquisition of the throne. The rump of his work still involves the vast number of philanthropic endeavours he supports and yet he is increasingly called upon to visit heads of state, meet recently appointed dignitaries and attend the many dozens of official events that require a royal presence. Then, of course, there are regular visits to all the Commonwealth countries. He has approximately 600 engagements every year and at least a dozen foreign trips. In 2015, for instance, he and Camilla hosted almost 6,000 guests at events at their royal residences and gave 99 seminars, luncheons and dinners in the name of duty. That year he also travelled more than 64,380 miles on official business.

On the trip to France and Greece, the Voyager is full of the royal press corps, the group of journalists and photographers from broadcast media (BBC, Sky News, Channel 4, etc) and national press (the *Times*, the *Telegraph*, the *Sun*, etc). Charles and Camilla are both good with the press, encouraging access in a way that few of their predecessors have. When you do as much as them, it is a good idea to have people around to report it. While some might like to cast Charles' entire life as a prelude (he is, after all, the world's oldest intern), in truth he has lived a life as rich as any king. He has certainly worked as hard.

Like every day, they will be on duty throughout the trip. There will be no lunch for the Prince. The pair have a big, early breakfast and then get out on the road, finishing up around 5pm for some tea and possibly a rest before the evening engagement (and there is always an evening engagement, whether the Prince wants one or not). The choreography of these walkabouts would fill a book by itself and as a result the press corps has to continually bounce around between photo ops (called "fixed points" on the ever-changing itinerary) and are accustomed to ever more "hurry up and waits" and organised chaos. The pack (for a major international ambassadorial trip the press corps can be 70 strong, but on this tour there are only 20 of us) like to say the couple run on Duracell, which, like most things they say about them, is meant affectionately.

Whenever I have an opportunity to speak to those who work with or for the subject of a profile, I often start with one simple question: "What are they like?" The response you get is usually defining, whether it comes in the form of a gushing validation, a twitch or blink of an eye or, most tellingly, hesitation. In this case, the response was uniformly positive – more so, in fact, than I had expected. Charles' inner switch is still set to "please": his critics say that over the years he has built up a carapace of resentment, frustrated by his inability to wear the crown. In reality – a reality driven by his own agenda – HRH's life has been fuelled by curiosity and benevolence. Tom Bower's biography, *Rebel Prince*, which came out earlier this year, having harvested a crop of anecdotes about Charles' apparent predilection for petulance and high-handedness, was largely unsuccessful in its attempt to portray him as vain, cold and out of touch. In the months leading up to publication, within the walls of Clarence House, the Prince's London home, there was wary anticipation, but 48 hours after its release, this feeling was replaced by a sense that a "bullet had been dodged". It has been described internally as "a piece of fiction".

Saliently, the press corps appears to have a collective soft spot for the POW (or "The Boss", as he's known by his staff, sharing an unlikely moniker with Bruce Springsteen) and his wife, a sentiment facilitated over the years by kindness, access and a mutual

understanding of royal duty. These are men – and they are mostly men – who have travelled all over the globe with the royals and been party to all sorts of gossip surrounding the various births, deaths, marriages and affairs. Not much gets past these guys. They are also worthy of a sitcom, the banter as good as any on a national newspaper. ("They've just announced the maids of honour for Prince Harry's wedding," said one royal photographer. "Oprah Winfrey and Scarlett Moffatt.") As a group they are intensely protective and proprietorial, with the Prince and Duchess as much as themselves. Their respect for them is manifest. Both the *Daily Mail* and the *Daily Express* were on the trip to France and Greece, in spite of both papers' relentless animosity towards the couple. They are, though, the exception (and it was interesting to see how neither representative was embraced by the rest of the pack).

You might think the British generally have a Pavlovian response to royalty, but it's even more extreme abroad. In France and Greece the couple are fêted as though they are, well, what they are: visiting royalty. In France in particular, a lot of the locals I speak to certainly hold them in higher regard than their current president.

At the VE Day commemoration, cameras clack like electronic cicadas. It's heartening to see that in an age when all forms of imagery have been denigrated by the ubiquity of social media, the art of royal photography remains undiminished. To witness that scramble to get the right picture – the exact picture – is to witness something that hasn't changed in decades. Events such as the one in Lyon were full of people brandishing smartphones, yet there is no greater currency than a photograph with all the requisite emotional touch points. And for that you need the professionals. The photographers, just like the journalists, scurry around behind the royals – the convoy of cars only stops for Charles and Camilla. Here, you lose if you snooze and there are dozens of stories of press officers and security details missing trains and planes. To repeat, the first thing you need to know about any royal tour is that it's all about choreography. Choreography and stamina.

The Prince shakes hands everywhere he goes and in one way it's what he does for a living. He keeps up a constant stream of small talk, a fusillade of chat. Sometimes these are conversations he'll remember, but you can guarantee that for the person he's talking to they will be memorable for all their life, which makes the onus rather more loaded. As he moves on to the next person in line, he'll often turn around and point to the person he's just finished with, an emphatic gesture that appears to imply what has passed between them is of such importance that he won't forget it in a hurry. He will occasionally finish with one of his well-worn bons mots, such as "as long as you don't get too many interruptions from people like me". Sometimes he'll occasionally get stuck with someone, although this is invariably his own doing, rather than theirs. On occasions such as this, the only person who can persuade him to speed up is his wife, illustrating the typical dynamic between husband and spouse. The press corps talks animatedly about the positive effect Camilla has had on her husband; she has encouraged him to look and smile at the cameras, rather than focus solely on the matter in hand like many of the other royals. It is easy to forget how disparaged the Prince was in the wake of Diana's death, when the British public took it upon themselves to cast him as the villain, although that feels like a world away now. One prominent Australian republican said, just recently, that if Charles had assumed the throne 15 years ago then there would have been far more support for Australian independence, but Camilla's popularity and stabilising influence

I saw him charmed and charming. I saw him smile and I saw him concerned

has put a stop to all that. The rehabilitation of Camilla as the Duchess Of Cornwall has been more than a success, so much so that any constitutional issue concerning her being queen appear to have been quietly parked.

The Prince still has an issue with communication, however. Although he appears calm, confident and extremely upbeat when you talk to him in person, stick him in front of a television camera and he tends to freeze, looking maudlin and unsure of himself, still uncomfortable, after all these years, with the medium's forced intimacy. This is one of Charles' small tragedies, as the response he generates when out in public is genuinely overwhelming. This inability to connect on TV has often hampered his attempts at messaging – even more of a shame when you consider that the environmental and climate-change gongs he bangs play so well with the woke generation.

He remains resilient, but frustrated that his proclamations are not given more credence. "You are accused of being controversial just because you are trying to draw attention to things that aren't necessarily part of the conventional viewpoint," he tells me in Clarence House a few weeks after the spring tour. "That's not always a bad thing, but it's odd because I have always believed that living on a finite planet means we have to recognise that this puts certain constraints and limits on our human ambition in order to maintain the viability of the planet. That is why it matters so much that the way we operate has to be in tune with the way nature and the universe works and not the way we think it ought to work, which is what we have been doing. As a result, we have overexploited to a degree you would not believe possible and that's why I have gone on about these things.

"My problem is I find there are too many things that need doing or battling on behalf of, just the number of things that are under threat all the time as a result of some fashion or other. I have seen it happen so often. It goes around for 20 or 25 years and then you get a sudden panic as something has gone and then you try to bring it back, at which point it costs a fortune, instead of trying to maintain the things that are essential to our lives as human beings.

"The thing I find hardest now is to cope with this extraordinary trend that somehow we must become part human, part machine, which I totally and utterly object to. It is crazy to go that far because I think, ironically, the more AI and robotics they want to introduce, the more people will rediscover the importance of the traditional crafts, the directly human things that are crafted by humans and not by machines."

Formerly the president of 14 charitable organisations (13 of which he founded himself, ranging in character from the Royal Drawing School, an educational initiative he cofounded with artist Catherine Goodman to offer free, high-quality drawing instruction to worthy students, to the Prince's Regeneration Trust, which works to preserve historic buildings, to the British Asian Trust, which helps funnel donations to local charities in Bangladesh, India, Pakistan, Sri Lanka and the UK), following a restructure, the Prince is now the head of four broader organisations (Prince's Trust Group, The Prince's Foundation, Royal Patronages and The Prince Of Wales Charitable Foundation). These institutions not only bring in more than £100 million annually, but the Prince is also patron or president of more than 400 other charities.

He has never been afraid to lobby and three years ago we found out just how much when the "black spider" memos, so called after the Prince's idiosyncratic scrawled handwriting, were published by the *Guardian* after a freedom of information request and years-long legal battle. These were a series of letters >>

>> written by the Prince to sitting British government ministers and politicians in which he, among many other things, demanded better equipment for troops serving in Iraq, asked for more governmental support for small farmers and more support for the preservation of historic buildings and sites. One of the reasons he has accelerated his involvement with his philanthropic work is that he fears he won't be able to continue at the same pace once the transition is complete. When he is king, he won't be able to do things in the same way. This is also one of the reasons he has recently aggregated his charities.

Such a huge amount of (often repetitive) work can bring disgruntlement. The biggest photo op on the trip to France was scheduled to happen at the flower market in Nice, where it was hoped that he would speak about the forthcoming wedding of his son Harry to Meghan Markle. As it was, perhaps weary from the claustrophobic onslaught under the covered market, he moved swiftly past the TV cameras to the car. And off he went, accompanied by Camilla, for once not smiling. He'll say that he doesn't like talking about events such as the royal wedding because he doesn't

When the Prince talks, it is possible to detect an urgency, a quiet determination

want to look as though he is trying to exploit happy family moments, yet his resistance sometimes makes him seem as though he feels debilitated by the experience, almost as though the cameras are sucking the life out of him. It's a shame. As I wrote earlier, if he was as natural on television as he is in private (or indeed in public), he would have the highest approval rating of any living British royal.

When doing his rounds, the Prince has a spontaneous laugh, not unlike the one employed by Keith Richards. Now and then Richards laughs for no apparent reason, almost as if the ridiculousness of his life has just occurred to him, wheezing and giggling at the preposterous nature of his good fortune. HRH's face will occasionally explode into paroxysms of good-natured gurning, in the way it probably did 50 years ago when he mucked about with Spike Milligan and the rest of the Goons. It would be easy to assume that the laughs are designed to convince people he's having a good time and yet it looks to me like a double bluff, with the laughs disguising the fact that he actually is having a good time.

I shadowed the Prince during a two-month period this summer, attending meetings, royal visits, Prince's Trust functions, an early birthday celebration for him at Buckingham Palace (where Prince Harry and his wife made their first royal appearance as a married couple) and various outreach expeditions. Even though I was only dropping in and out of his schedule, it was easy to get a sense of how punishing it is. Day-in, day-out, another hundred hands to be shaken, another hundred small chats, another speech, another mission-critical talk. I saw him being charming. I saw him being charmed. I saw him smile and I saw him concerned. And only rarely did I see him disengage. If you spend enough time around Prince Andrew you'll see how detached a royal can be, but Charles tends to stay on message, even when he's starting to look bored. And he is rarely without a quip. One day, having travelled to the old BBC Television Centre in White City, in West London, to open the latest outpost of Nick Jones' Soho House empire, he broke free from his minders and jumped into a lift with Jones as it made its way to one of the bars on the upper floors. Jones pointed out that he was giving him special dispensation today, as no one would normally be allowed into one of his clubs wearing a tie. "I'll make a note of that," said the Prince, "should I come back."

The Prince's passions include all forms of environmentalism, new ageism and neo-feudalism and he thinks nothing of shouting quietly at those in his way, be they arrogant architects, dismissive politicians or ill-prepared educationists. He famously deplored the "monstrous carbuncle" of modern British architecture, saying that at least when the Luftwaffe destroyed buildings in London "it didn't replace them with anything more offensive than rubble". While statements such as these can make him appear to be an old fuddy-duddy, he has a habit of getting what he wants and he is far more forceful than his media image might suggest.

Speaking to him today about these topics, he is as resolute and as unapologetic as he's ever been and when you hear him espouse his causes – actually our causes – he comes across as a determined lobbyist rather than a peevish ingrate. At times such as these, he is rarely anything other than completely convincing. For years, the Prince has felt that in the face of the move towards the mechanical what we need is an aspect of the economy that repairs and maintains in a circular way, mimicking nature more effectively, recycling essentially. He thinks we need to get rid of "this throwaway society" and introduce something that "provides huge opportunities for people who want to set up small businesses [that] make, repair and maintain". He recently discovered a thrift market in Malmo, in Sweden, which for him was as much of a revelation as the first farmers' markets he discovered years ago in Japan. He has since invited the Swedish minister up to Dumfries House – the Palladian country house in Ayrshire that he has used to help the economic regeneration of the area – to see if they can collaborate on one there.

"I hadn't quite realised how important Dumfries House was going to be – for creating an integrated approach to all these issues and to demonstrate projects on the ground that might make a difference here and there. Hopefully, once you have done it for the locals you then realise you can run outreach projects in other areas.

"It is the same," he continues, "with my Foundation For Building Community, which is now under the umbrella of my new Prince's Foundation. But all these issues around the environment and well-being and everything else – all these things I have been trying to indicate and demonstrate through the work of my Foundation for the last 30 years – now more and more landowners are beginning to recognise the value of this approach of mixed use, mixed income development."

Prescience is big in the world of the Prince. He was also one of the first public figures to flag up the danger of nanofibres and nanoparticles being released into the environment. Fifteen years ago, the Royal Society produced a report that recommended that a research project be launched to evaluate their potential harm, but as it would have cost £5m, it didn't happen. "Now we find that all these things are out there in the environment causing absolute mayhem in seafood that we eat."

When he talks, these days, it's possible to detect a slight sense of urgency, a slight shift in tone, a move perhaps from a place of polite irritation to one of quiet determination. In fact, speaking to him now, you almost feel as though you're speaking to a prime ministerial candidate, one who knows he's going to win and also knows what he's going to do after he's won.

HRH has made it clear that he does not intend to approach the role of monarch – with all its well established forms and modus operandi – in the same way as he has as the Prince Of Wales, which is in essence a role without a job description and with no limit on his ability to express his views freely. If asked to define his career so far, I would say that he seems like a man who after 50 years of trying to tell the world about the things they ought to be worried about, is finally being heard.

Nevertheless, brace yourself. GQ

Suit. Shirt. Bow tie. All by **Turnbull & Asser**, turnbullandasser.co.uk

‘It matters that we operate in tune with the way the universe works, not how we think it ought to work’

Story by **Jonathan Heaf**

Photographs by **Eric Ray Davidson**

Styled by **David Thomas**

Jacket, £445. Shirt, £199. Trousers, £219. Bow tie, £55. All by **Boss**. boss.com

Opposite: Suit, £645. Shirt, £199. Shoes, £449. Bow tie, £55. All by **Boss**. boss.com. Boss Bottled fragrance by **Hugo Boss**, from £39. hugoboss.com

JOHN

When it came to conferring our tent-pole wardrobe award, one man stood out for all the right reasons, thanks to a way of wearing that's the stuff of, well...

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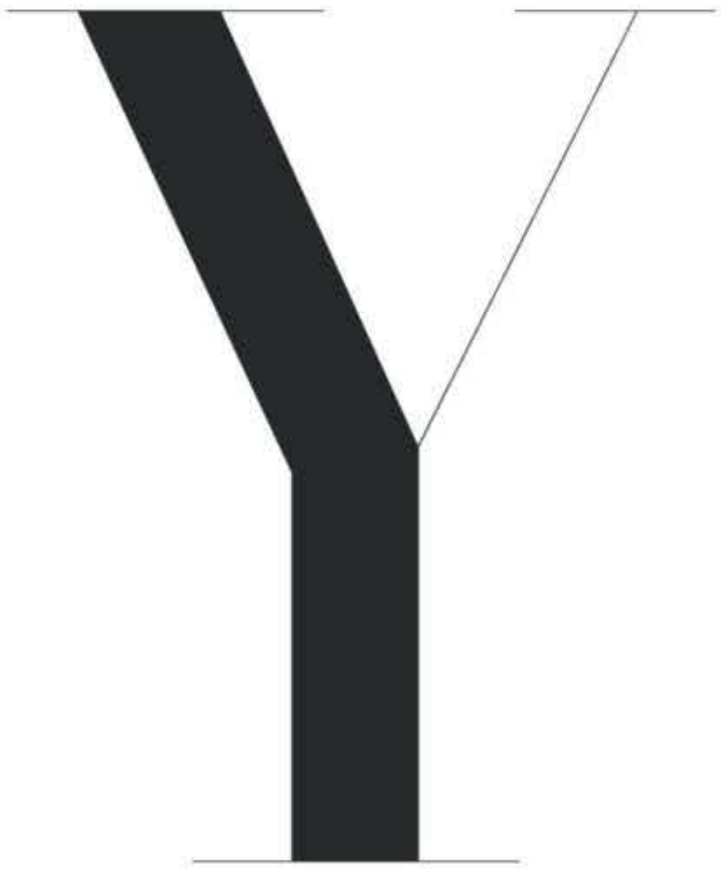

"Yes, you are talking to the *real* John Legend."

"Why ask?" you ask. Don't worry, I'm not pranging out like some hysterical, competition-winning John Legend superfan – the Legendries? – not yet anyway. You see, just before I speak to *GQ*'s Hugo Boss Most Stylish Man Of The Year 2018 I learn that Legend has this very week, in fact, been announced as the new voice of Google Assistant, essentially becoming to the tax-avoiding search engine tech giant what the sonic avatar Alexa is to the Amazon Echo or what the monosyllabic Siri is to the iPhone.

Imagine the ear-melty bliss of John Legend being your very own domestic PA. "Google, where's the closest place to home serving frozen Margaritas on a Sunday at 8pm?" And then, in a voice as smooth as Jeff Goldblum doing tarot card readings at a women-only event on Venice Beach, the "All Of Me" hit maker will offer up suggested venues, directions and (quite possibly) rim garnishes. Not bad, huh? Yet, seeing as this interview is being conducted over the phone – from London to Legend's base in Los Angeles – how can I be sure I'm talking to the man himself, rather than the virtual, voice-activated subordinate?

"No, it's not my Google phone. Don't worry," laughs Legend, tickled by the idea that he'd get his automated device to do the interview rather than answering the questions himself. It's early evening in London but early morning in Beverly Hills and across the line Legend's famously soulful voice, one that spreads like almond butter to mend broken hearts and lift lovebirds, sounds somewhat hoarse, as if he hasn't quite shaken off the fug of the Cali dawn. It's a shame we're not doing this mano a mano, I explain, as he could take me through his walk-in wardrobe. (You can learn an awful lot about a man from how he hangs his pressed shirts, for example.)

"Well, I don't know what you'd find…" he tells me, sounding apprehensive about the state of his underwear drawer. (He needn't worry: we all know John Legend keeps his briefs colour-coordinated and alphabetised by brand names.) "Although the clothing I have here in California would certainly be a slightly different vibe to the clothing I have back in New York. I mean the weather here is better, obviously, so the fabric needs to be more breathable and a little looser. With a more relaxed vibe comes more colour, you know? Sometimes when I was living back in New York, the sleek, chic, in-control power thing messed with your sense of style a little too much. It's so uptight! You could never be off duty, you know?"

One has to ask: when does John Legend's wardrobe *ever* appear off duty? The singer is to style what Roger Federer is to the tennis court: he has an effortlessness, a grace, an élan that ensures even his most relaxed, holidaying-on-a-super-yacht look appears to have been micromanaged by a team of savvy, urbane aesthetes – together, but not too try-hard. Take his new dad look (Legend and his wife, Chrissy Teigen, had their second child in May): narrow beige chinos matched with a pair of ice-white fashion trainers and a loose Breton T-shirt. It's *To Catch A Thief* meets *The Talented Mr Ripley*, but with the modernity turned up to eleven.

What about when he's performing? Whether in a white tux or tailoring that's a little bolder – "I love Gucci's thing at the moment and Harry Styles rocks that whole troubadour thing so well" – Legend goes out of his way to ensure nothing looks too "showbiz". There's a pop, but it's still elegant – not unlike the man's music, of course. "I always make sure I'm in something that can be seen from the back of the arena," Legend explains in regard to what he likes to dazzle in.

"I try to consider that clothes reflect the person I am as an artist. I don't want my style to scream 'entertainer'. Fashion can be a really powerful visual shorthand. To be fair, any man that grew up as a teenager in the Eighties will have learnt this the hard way. I look back at the bagginess of my jeans sometimes and wonder, 'What *was* I thinking?'"

So what's the Hugo Boss Most Stylish Man's cast-iron style rule? "Get yourself a tailor. Or find a local tailor that can help you take in and modify your clothing to suit your body shape. It's unreasonable to think that clothing bought from a store will fit you perfectly; it's rarely going to happen. My mother is a seamstress and my father went into business making hats, so I've had the notion of taking in and altering clothing – creating outfits – around me my whole life. How your clothes fit is the most important aspect of looking good. Oh, that and listening to your wife."

'Politics impacts real lives. Kanye's got his conscience to wrestle with and I have mine'

As Legend acknowledges, looking sharp is an intrinsic part of what every international artist worth his own merch line needs to consider. Yet, while he's aware of such superficial matters, you'd be foolish to think Legend's acumen doesn't run deeper. There is an unquestionable nobility to John Legend. Indeed, you can clearly tell he believes in being a role model: what he says and does matters and has impact, an issue he and his long-time friend and colleague Kanye West recently came to blows over.

"Kanye was being Kanye; this wasn't just some press stunt," explains Legend over the pair's very public Twitter spat. This was back in April, when West made public private texts from Legend asking the rapper to consider "the harm that Trump's policies cause", as West continued to tweet his support for the Tango-hued president.

"I was surprised he put my messages out there without asking me, sure. I wouldn't say that was a good thing for a friend to do. But I wasn't ashamed of what I said and I stand by it. Kanye and I still disagree with one another, although we are civil. But the issue can't just be swept under the carpet. For me, I don't believe politics is just purely about debate or about who wins the intellectual argument. Politics and policies impact real lives. Kanye's got his own conscience to wrestle with; I have mine."

A nice guy with integrity *and* killer style? John Legend for the win. GQ

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MCGOWAN

Inspiration

For refusing to be silent, for shattering Hollywood's shameful code of secrecy and for giving women everywhere the strength to speak out, we proudly recognise the voice that changed the world

On the set of her *GQ* Men Of The Year Awards photoshoot in London, Rose McGowan decides that she has had enough of Tame Impala's lackadaisical charm and opts for music with more energy, more urgency, more... her – and so chooses her own song, "RM486", to play over the speakers, followed by her new track "Sirene", whose pulsating electronica brings to mind the *Drive* soundtrack, with McGowan's whispering vocals forcing their way through.

From here on out McGowan will only play her own songs during the shoot. Yes, Rose McGowan literally dances to the beat of her own drum. The 45-year-old's hair is a newly cut pixie-crop-slash-buzz-cut. "I feel amazing now that I've cut my hair," she says. "Something I really noticed [with] having short hair was that people seemed to be able to hear the words coming out of my mouth for the first time in my life."

McGowan's story drove the seismic Me Too movement, saw the takedown of one of the most powerful producers in Hollywood and made history with a hashtag. It began on 15 August 1997, when Harvey Weinstein reached a $100,000 settlement with McGowan, who was 23 at the time, binding her to not pursue legal action against him after she alleged that he raped her at the Sundance Film Festival earlier that year, in Weinstein's hotel suite (Weinstein has denied all allegations of nonconsensual sex). News of McGowan's >>

Story by **Anna Conrad** Photograph by **Charlotte Hadden**
Styled by **Danielle Emerson**

Jacket by **Vivienne Westwood**, £1,390. viviennewestwood.com. Shirt by **MM6**, £585. At Selfridges. selfridges.co.uk

‘This is the first time in recorded history women are being believed’

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>> settlement was first reported by the *New York Times* on 5 October 2017. That was the moment the dam burst, with the *New Yorker*, the *New York Times* and others reporting on dozens of women's experiences with Weinstein, going back decades. And in May of this year, Weinstein was charged with rape, criminal sexual act and predatory sexual assault for incidents involving three separate women.

McGowan became the spearhead for taking down Weinstein and since then much has been said about her story, from growing up in the Children Of God cult to her emancipation from her parents aged 15 to later entering Hollywood, where she was initially known for her indie film roles (*The Doom Generation*, *Scream* and later Quentin Tarantino's *Death Proof*), as well as playing Paige Matthews in the TV series *Charmed* for five years.

In her memoir, *Brave*, McGowan details her encounter with Weinstein, though she never mentions him by name, instead referring to him as "the Monster". She says that the book took three-and-a-half years to write. The takedown of Weinstein, she points out, took decades. "This has been a 20-year project of mine to bring this person down. I realised I was also bringing a power structure down and that it could inspire others to do the same – and that's winning."

Initially, McGowan was reluctant to speak out as she didn't want Weinstein's name to be forever linked with hers.

"I didn't want him on my obituary," she says, "and I still don't. And I think I'm not done, so hopefully what I do in the future can cancel him out from my obituary. I also think you can write your own obituary, just like I didn't name him in my book. That was the unholy joke of it all. I never named him because his name is so ugly it didn't belong in the beautiful words that I wrote."

Before we meet, Weinstein has just given his first interview since his arrest and indictment to the *Spectator USA*. I ask McGowan whether she was surprised to see him giving interviews. "No. He's a sociopath," she says sharply. "The people who continually surprise me are the disgusting people who take money from him and work on his behalf, because I think that they're more guilty than he is. He's got something wrong in his head; what's their excuse?"

It was McGowan coming forward that propelled the #MeToo hashtag, which in fact dates back to 2006 (when activist Tarana Burke started it to empower survivors of sexual abuse who didn't typically have access to counselling) and actress Alyssa Milano encouraged its use after the Weinstein story broke to draw attention to ongoing sexual assault and harassment. Gwyneth Paltrow, Ashley Judd, Jennifer Lawrence and Uma Thurman were just a few of the figureheads to follow, as well as 1.7 million people from 85 countries, who Twitter recorded tweeting about the movement in just nine days. Social media acted as the control pad to a bulldozer, with impact stories coming out there ahead of the news channels. The Weinstein story went viral, but in a way that hadn't been seen before. Not just for a few hours, but for weeks and then months the conversation continued and the culture began to change. Attitudes were finally questioned.

I ask McGowan why women felt able to speak out at that point.

"What I wanted to do was lay the framework for people to speak. I didn't actually speak in those [*New York Times*] articles – I gave them documents and some help in setting up – because I wanted these other women to have a voice and by them having a voice it would inspire other women and men and any gender to realise they can do it too. It was social media that brought about that conversation and people tweet me and then I follow them and then [we] have direct conversations and I help."

'In bringing him down I was also bringing down a power structure'

Aside from social media, she's had conversations over the phone with people sharing their experiences of Weinstein. "I spoke to [Italian actor] Asia Argento and helped guide her to come out and she was very brave. [She] is very brave." She says the same of Annabella Sciorra. "I spoke to some of the women… It was hard for them, because they only had about two weeks to get used to the idea, whereas I'd had 20 years of planning."

McGowan now sees them taking back their power. "This is the first time in recorded history that women are being believed – grudgingly, but being believed," she says firmly, adding, "What's very interesting to me is that it took a men's magazine to give me an award, because no women's magazines have stepped up. People always assume that I have support from feminist foundations or women's magazines and I can say that's not true. They have been silent."

The word McGowan uses most throughout our interview is "hard". A word that she uses to sum up the fallout and her current situation so often that it should lose meaning but somehow, with her intent stare and the emphasis with which she sounds out the word, it becomes stronger and starts to echo. "I have no stake in this game. I'm not making any money off this. In fact, I've lost money. This is not for personal gain. This is just because there's massive injustice in the world."

Although social media has been a positive source of progress, the impetus to speak out on painful subject matters, as well as the backlash she's received, has taken its toll. "What people don't realise is that this affects me. A lot of times people think I tweet things in this rabid rage. In fact, I'm crying when I do it."

The stress from this past year resulted in McGowan having painful back spasms and prompted her to start smoking for the first time two months ago. "My aunt suggested it to me as a stress relief and I know it's not good for my health but it has helped me."

Her outspoken anti-Hollywood statements – Twitter, she says, is where she goes more "fireball" – have seen her tweets go global, but they've also seen her dropped by her agent (McGowan was dismissed in 2015 for pointing out sexism in a casting call for an Adam Sandler movie). Soon after the *New York Times* article, she was also temporarily suspended on Twitter. The social-media platform claimed one of her tweets included a private phone number, which violated the company's terms of service. McGowan describes it bluntly as "a mindfuck". A global protest of well-known figures followed, boycotting the platform until McGowan was allowed back. "There's something very peculiar about making things go viral, you know, which is a habit of mine," she says, laughing.

All things considered, McGowan tells me that, right now, she's in a good place. "I'm hugely optimistic and hugely hopeful and generally a happy person," she says, adding that it doesn't always come across upon first introductions. "A lot of people flinch when they meet me. They're scared of me and it makes me laugh. I'm like, 'Oh, bless.' I'm a kitten, unless you piss me off, in which case I'll rip your head off, but only if I have to."

Perhaps unsurprisingly, throughout the interview, McGowan's most prominent characteristic is her focus on fighting injustice. Our Inspiration award is a credit to her unblinking determination in affecting change, standing up to years of relentless takedowns, both on and offline. McGowan sums up her approach: "You know, I realised a long time ago I was hated just for existing, existing on a large scale. So I just thought, 'You know what? I'll give them a reason to hate me. I'm going to go even bigger. I might as well change the world.'" GQ

Hair and make-up **Jaimee Thomas at Untitled Artists using By Terry** Photography assistant **Jade Smith**

International Man Of The Year

CHADWICK BOSEMAN

As a global cultural phenomenon and billion-dollar box-office smash, Black Panther changed how Hollywood understands race. Here, GQ commends its star: truly, a hero the world needed...

Story by **Kevin Powell** Photographs by **Gavin Bond** Styled by **Ashley Weston**

Jacket, £4,190. Trousers, £780. Both by **Tom Ford**. tomford.co.uk. Shirt by **Etro**, £245. etro.com. Bow tie by **The Tie Bar**, £16. thetiebar.com. Shoes by **Christian Louboutin**, £715. christianlouboutin.co.uk. On left hand: Rings, from £2,750. Bracelets, from £7,275. On right hand: Bracelet, £10,300. Ring, £6,450. All by **Tiffany & Co**. tiffany.co.uk

'I want to tell stories about who we are in the world'

The first time I met Chadwick Boseman, in New York, was about ten years ago. I had just published a collection of autobiographical essays and I wanted to do a theatrical adaptation of the book instead of the traditional release party. A mutual friend had studied at Howard University with Boseman and she strongly suggested him, then a struggling twentysomething actor and writer, as the perfect person to interpret the four or five character scenes. "Just one person?" I thought. But Boseman, from South Carolina, pulled it off, gave the stories funk and was the most unassuming artist I had ever encountered. Shy, reserved, but with a broad smile, he grinded that day like his entire future depended on it. I was riveted.

I followed Boseman's career from then on: TV appearances, big and bit parts in theatre and film and the moment, years later, when he broke, as he puts it, with *42*, the saga of Jackie Robinson integrating modern American baseball. There was a rage beneath the Robinson persona, from having to swallow his true feelings in order to change the course of history.

Boseman would go on to channel two other giants on screen: James Brown and civil rights champion-lawyer Thurgood Marshall. With Brown it was Boseman's mastery of theatrical physicality – no small task given JB's wild-man acrobatic spins and splits – and with Marshall there was the steely cool of a leader who was fighting for his future. Boseman was not just "the biopic actor". He was becoming a character actor who did deep dives into the souls of black folks.

It had been a long time coming, but Boseman was finally his own man and an emerging Hollywood star. His secret: a mix of Tom Hanks' daring and James Stewart's "ah-shucks" regular man-isms. Taken together, the trilogy of biopics not only escalated Boseman's brand but laid the foundation for what was to come. As he tells me, "I don't think I would've been ready for *Black Panther* had I not done those three roles."

'I try to remove myself from the impact of the movie. I can't rest on my laurels'

Yet nothing could have prepared Boseman – or any of us – for the unprecedented success of *Black Panther*, the all-black Marvel superhero film that became the third-highest grossing film of all time in the US. "It's fulfilling on a lot of levels. I've never experienced that before," he says.

How does it feel to have sudden global fame and be awarded *GQ*'s International Man Of The Year? "I feel blessed is the best way to say it. I'm just happy to have been invited to the party. I just want to tell stories that expand people's minds and about who we are in the world."

Perhaps that is why *Black Panther* became such a runaway phenomenon, raking in more than $1 billion, a Herculean game-changer Hollywood did not expect.

Boseman, its titular star, is the superhero who is not merely a brother from another planet, but a brother from all 'hoods. I never thought I'd witness an industry-made picture, rooted in black folks and set in Africa, with this much black genius and black magic and this many black heroes on screen.

In the past few years we've seen uncomfortable conversations about the lack of diversity in Hollywood; we've seen the #OscarsSoWhite hashtag explode on social media; we've heard chatter about how black films do not do well on opening weekends and do not have an international reach. But Boseman and the *Black Panther* ensemble, including the brilliant millennial director Ryan Coogler, have completely smashed these myths. For there is no way that *Black Panther* could be the juggernaut it is, or the likely awards darling it is sure to become, if people of every background had not gone to see it.

Like, say, hip hop before it, *Black Panther* may be hand-washed in black culture, black languages, black history and, yes, black realities – in the UK, in America, in Africa, everywhere – but it belongs to all of us, the way The Beatles, Prince's *Purple Rain* and Michael Jackson's *Thriller* belong to all of us.

Boseman chuckles, sheepishly, at *Black Panther* being mentioned in the same breath as *Thriller*: "I'm sitting here wondering if it fits – Michael Jackson's *Thriller*!"

I believe it does. It is not merely a film, it is a massive pop-culture moment, a movement, a cultural touchstone. And it means Boseman himself has become a permanent graffiti sketch in history and a tastemaker who sets the tone for what is to come, the standard-bearer for the rest. This fact still blows Boseman's mind. And he thinks about the huge platform he now has in deliberately measured terms.

"I try to remove myself from the impact of the movie, because I have to get back to work," he says. "I can't rest on my laurels. At the same time, it's a joy to see, even more so than this award, just the effect the film has on different people from various walks of life, no matter what race, gender or age. To be a part of something that has affected people in different countries, that is humbling, and liberating." **GQ**

Production **Flower Ave** Grooming **Saisha Beecham** Tailoring **Yelena Travkina**
Digital technician **Dave Gold** Photography assistants **Alex Almeida; Paul Rae**

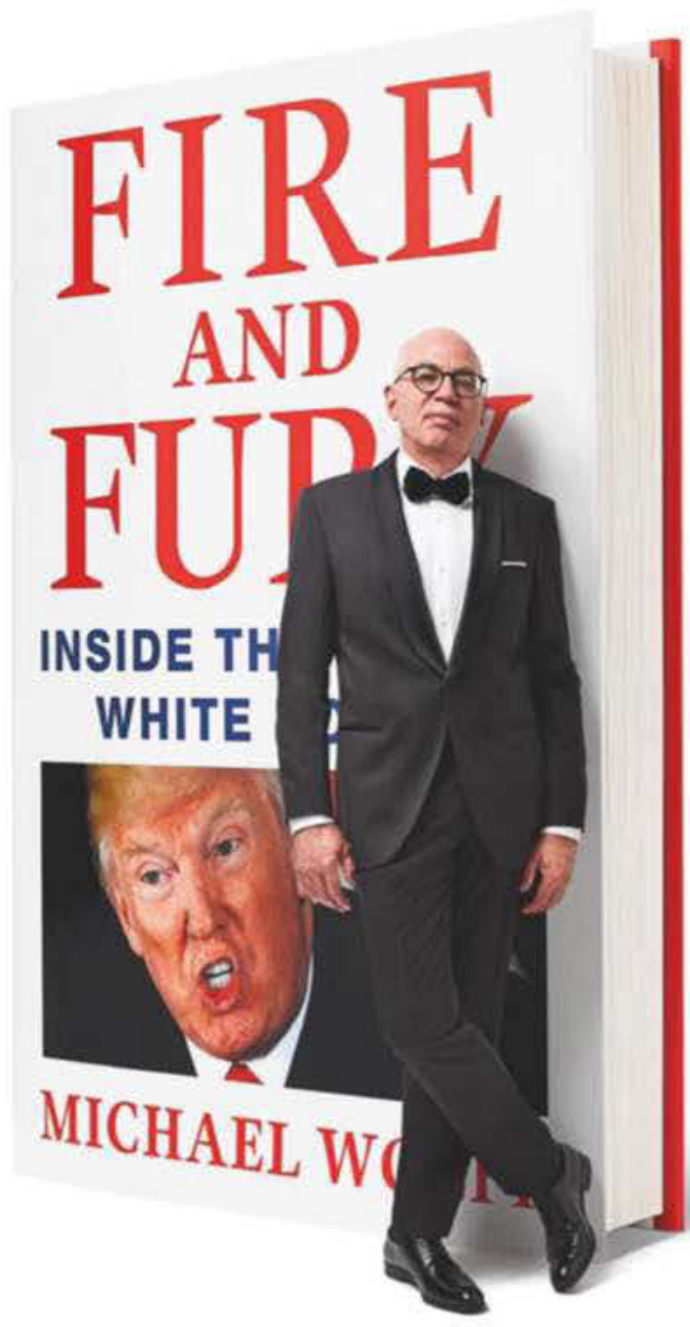
‘It’s liberating to see the effect Black Panther has on different people’

Jacket, £1,250. Shirt, £725. Bow tie, £130. Trousers, £535. All by **Givenchy**. givenchy.com. Shoes by **Sanayi 313**, £1,009. sanayi313.com. Bracelet, £10,300. Ring, £6,450. Both by **Tiffany & Co**. tiffany.co.uk. Watch by **IWC**, £11,250. iwc.com

Writer Of The Year

MICHAEL WOLFF

For the veteran journalist's exceptional exposé, which pulled back the curtain on Trump's White House in a way no other reporter even dreamed possible, GQ is proud to honour one of our own



Suit, £645. Shirt, £89.
Bow tie, £109. Shoes, £449.
All by **Boss**. boss.com

Mentally deranged." "Full of lies." "Knowingly false." Ringing endorsements indeed, when you consider that they come from the 45th president of the United States. This year we celebrate the success of a book that not only infuriated Donald Trump, but that also made Michael Wolff – already something of a legend in his own industry – a household name around the world. It was a once-in-a-lifetime apotheosis – a home run off the sweet spot of the bat – the kind of moment a journalist can usually only dream of.

Let's just get this straight: Michael Wolff had unprecedented access to the first six months of the most extraordinary, divisive and controversial White House administration in American history. What followed was *Fire And Fury*, an international bestseller about the dysfunction of the Trump presidency, confirming what many suspected and illuminating in his withering prose what many feared: that the president was irrational, paranoid, lazy and vain. Oh, and then Trump threatened to sue for defamation, something no other sitting president has ever tried to do before. Wolff's *coup de grâce* was to get in deep in a way that regular Washington correspondents couldn't. "They were stuck in the weeds," said Wolff of the press – cue jealous rages in newsrooms across America.

Wolff didn't just get lucky. After over 40 years as a journalist – and eight years and counting with *British GQ*, in which he has picked apart the foibles of the great and powerful in his unique gimlet-eyed style – countless columns, books and an epic biography of Rupert Murdoch, he knew exactly the right people to get him close to the White House. But, ultimately, it was Trump's own inattention and disinterest that made all this happen. He just let the Wolff in the door. The rest is literally history. GQ

Story by **George Chesterton** Photograph by **Simon Webb**

Photograph **Pixeleyes**

WOOLRICH
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WOOLRICH.COM

I like the background," says Diane Yeo to her son, the portraitist Jonathan Yeo, *GQ*'s Maddox Gallery Artist Of The Year.

We are in his studio, which combines with a smart gallery space-cum-dining room and an office, situated down the warren-like backstreets of Chelsea, and we are examining a nude portrait of me.

On the canvas, my breasts are luminous against the gloaming background, my triangle of electric fur directly at eye level. Focusing on the background is what I predict my own mother will do when she sees this and the four others Yeo has produced over six months.

Fortunately for Yeo's mother and her husband, the former Conservative MP Timothy Yeo, who's sitting to her right, I am, as of 20 minutes ago, fully clothed. Timothy looks briefly at the canvas before giving me an awkward hug. Jonathan is taking his parents out for dinner this evening, round the corner at The Chelsea Arts Club.

Art is not Jonathan's father's thing. But it's his thing and in this studio we are surrounded by it. Nestled in a corner there's an angelic Nicole Kidman smiling at something we can't see. From another, shirtless Idris Elba flexes under the weight of his own shoulders. Somewhere up there is Erin O'Connor, Cara Delevingne, Kristin Scott Thomas, one of his two daughters, his wife (Shebah Ronay), Dennis Hopper, Helena Bonham Carter, Stephen Fry, Grayson Perry, Damien Hirst and several others that you might recognise from his 2013 solo exhibition, *Jonathan Yeo Portraits*, at the National Portrait Gallery.

Yeo, at 47, has the energy of a tightly coiled spring and the movement of a slightly mischievous monkey. He is fun and flirtatious, a smattering of grey hair, a few creases around the eyes and natty spectacle choice the only hints that he's soon to enter his sixth decade.

Once you've seen one of Yeo's works, it's easy to pick out the many others lining the walls of private members clubs and galleries: muted colour palette, variegated, textured backgrounds and the stylistically unfinished hair and bodies. You've definitely seen at least one of his works: if not a pregnant Sienna Miller, then perhaps Kevin Spacey as Frank Underwood – used in an episode of *House Of Cards* – and if not one of the oils, then one of the collages made from old pornographic magazines. You might even have peered a little too closely at a portrait of George W Bush and found yourself alarmingly close to a collection of clitorises, penises and arseholes (Yeo pieced together the right tones from thousands of clippings of genitalia to interpret the face of a man who was once the most powerful in the world).

Currently, Yeo is, if not the most powerful, then certainly the most well-regarded portrait artist in the world, having already had several retrospectives, including the one at the National Portrait Gallery.

Some sitters, such as Jude Law, ask him not to make them look beautiful, as they want something that shows who they are, not how they make their living. With his second portrait of Tony Blair, the muted palette sets off a blood-red poppy on his lapel – a reference to his "foreign policy" as Yeo puts it. Despite Blair's mistake, or perhaps because of it, Yeo is complimentary about his sitter. "Blair was a pretty class act. People are very vitriolic about him – they were taken in. I never bought that, partly because I was brought up around politics, I suppose. People are much more complicated than that. No one is straightforward. I didn't feel duped by him [regarding Iraq], but he made a monumental fuck-up."

David Cameron was just a lowly leader of the opposition when Yeo painted him. "He >>

JONATHAN YEO

From learning to sculpt in a virtual studio to charting changes in cosmetic surgery, for this man of many faces, oils and canvas are just the beginning. This year, we mark the portraitist's outstanding body of work

Story by **Florence Walker** Photographs by **Christoffer Rudquist** Styled by **Angelo Mitakos**

Yeo believes we've never looked at ourselves so much... and so inaccurately

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>> was a bit laid-back. Maybe Brexit wouldn't have happened if he wasn't. When I visited him at work it was like a sixth-form common room. Cameron had his trainers on and feet up on the table, joking with George Osborne. But when anyone would come in the room they would sit up straight." The resulting portrait is of a man on a mission. How would he show him now? An EU badge on his lapel? "I'd maybe not make him look so purposeful."

I'm not a complete stranger to Yeo – two of my sisters have married good friends of his – and when he said he was looking for a life model, I swung by the studio to talk it over. Around that time he was getting to grips with virtual reality. He was one of a group of artists who had been invited by Google to San Francisco to see what use artists might have for it. He ended up bringing the tech back to play with. It's a proper setup that can locate your position, allowing you to move around in the digital world. There are controllers you hold in your hands to manipulate virtual matter in, well, virtual reality.

Yeo was running late for our meeting, so I had a go (with his assistant Reuben's request that I avoid running into furniture). I experimented with Tilt Brush, Google's VR answer to Microsoft Paint. You can construct abstract wavy scenes with a flick of the wrist or dance around to create large, gravity-defying sculptures that trace your movement through the virtual world.

Messing around in VR is all well and good, but once you've removed the headset you forget all about it, which is the problem that Yeo had. "I was interested in how you could use this as a tool rather than a piece of paper." Nonetheless, he was impressed. "I was amazed by how much further along the tech had got than I thought. I tried a more basic VR headset a year or two before. It was a 'wow' experience for 30 seconds, but wore off after that."

Yeo regularly mentions that he didn't go to art school. Success, if not financial reward, came in his early twenties, after a cubist-style portrait of Archbishop Trevor Huddleston, the anti-apartheid campaigner, and more commissions quickly followed. At the time, Yeo was recovering from Hodgkin's lymphoma. "I think Huddleston sat for me because he felt sorry for me," he says. Occasionally, he says he didn't go to art school in a way that sounds almost boastful – look where he is without it. ("They don't teach you any technical skills there. They're too nice.") And sometimes he sounds more mournful, as he didn't have the chance to experiment with as many different media as he would have liked.

But he's been making up for it ever since. He spent a year figuring out how Google's Tilt Brush could be useful and discovered, "quite by chance", that he could put a 3-D scan of his head into the virtual space with him. ("It was a lightbulb moment. I could work from that for reference.") Put another way: Yeo's first experience of sculpting was in VR.

Google wanted any art that had been made in the *Tron*-like landscape to stay there. But this seemed bizarre to Yeo. Why not get it into the real world? The resulting work, cast in bronze, was a key piece of the recent exhibition in the Royal Academy, *From Life*, which marked 250 years of its existence.

But Yeo's interest in VR goes beyond art. One of his daughters has scoliosis and is just at the age when she will require potentially life-changing, but very risky, surgery. Yeo has been meeting doctors to see if using a combination of 3-D scanning, sculpting in VR and 3-D printing could work to produce a very accurate brace for a patient to wear to correct the spinal curve.

A family member is never far away on the days I sit for him and their portraits are

Florence Walker sits for Jonathan Yeo at his studio

generally hanging on the studio walls. It was while drawing his then girlfriend, now wife on holiday in his early twenties, that he realised he wanted to concentrate on portraiture.

During our first meeting, Yeo had a box in front of him full of copies of Yuval Noah Harari's *Homo Deus*, a seminal work that lays out what's in store for the human race with the growth of AI technology. From the way he was talking about the book, it sounded like he'd been giving copies out to anyone who sat still long enough.

Yeo is morbidly fascinated by big data and the internet. He's both repulsed and curious about the morally dubious ways Facebook and other internet-based companies make their money from spying on us. He wondered: what can a portrait artist add to a conversation about surveillance and privacy? And so, Yeo is planning an interactive installation that will piece together a "digital portrait" of what is known about an individual to draw their attention to how vulnerable they are on the internet. A person will sit in a photo booth, have their heads 3-D scanned and all the information about them that can be found on the internet will be displayed in real time. The team behind *Blade Runner 2049*'s special effects are working on the aesthetics. Yeo won't say where exactly all this data will be pulled from, but does reveal that the software he's using is so new its functionality has yet to be decided, let alone programmed.

Yeo says he suffers from people not knowing what to make of him when they find out the range of things he does. "Portraiture keeps it together. Everyone understands what a portrait artist does, so when I start a new project, people understand where I'm coming from." Occasionally, he even gives the impression of being somewhat apart from his fellow artists. During one sitting on a Friday evening, an artist was explaining an installation involving attaching glowing LEDs to pigeons and how it was meant to demonstrate the chaotic reality of nature… or something. "That's right. Try and rationalise it," Yeo mumbled. "*Artists*."

The next logical step for Yeo's work – paint portraiture that captures a deep essence of a person, digital portraiture that captures what others know about them – was his most recent exhibition at The Bowes Museum, *Skin Deep*, exploring how appearance converges with personality.

The series features scenes from the operating theatre of face-lifts and boob jobs. He's been producing the works over the past ten years and has seen a trend in people undergoing elective cosmetic surgery to ask for more natural changes, rather than the pneumatic Nineties glamour-model look. He's also observed how cosmetic surgery affects a person's psyche. In "Mammary Augmentation I", a diptych shows the posture of a woman before and after she's had work on her breasts. "Endobrow Lift II" depicts a woman's face with her eyes closed – black lines indicate where incisions will be made around the brow area. It's a beautiful face and the viewer is asked to wonder why.

He puts it down to the search for the perfect selfie, which is hampered by the distorting effect of camera phones (taking a photo very close always creates distortion – so unless you're using a selfie stick your nose will look bigger). We haven't, thinks Yeo, ever looked at ourselves so much and so inaccurately.

Another Friday, another sitting. When we break I shrug on my fluffy dressing gown and pad across the wooden floor to see how the canvas is developing. In this pose, I've got my hips square to the audience, one arm covering my bosom, the other draped on a bannister. I'm standing straighter than in previous poses – I've been drinking less and exercising, and it shows. The face is just a few loose brushstrokes, but I'd recognise it anywhere. GQ

Some sitters ask Yeo not to make them look beautiful, they want him to show who they are

Grooming **Jason Crozier**

Suit, £595. Shirt, £169. Cufflinks, £65. All by **Boss**. boss.com. 'Homage To Paolozzi (Self-portrait)' prototype by **Jonathan Yeo**. jonathanyeo.com

Live Act Of The Year

OLLY ALEXANDER

His band's called Years & Years, but the synth-pop frontman needed just 12 months to prove an instinct for spectacle can set the stage for greater inclusivity

Fourteen years ago, when Olly Alexander, the 28-year-old lead vocalist of synth-pop trio Years & Years, was a teenager living in a rural mining town by the Forest Of Dean, he worked shifts at his local head shop, called Moonstones.

"The forest was full of pagans and a customer once asked me if I knew how to hex someone," says *GQ*'s Live Act Of The Year, who, thankfully, didn't. Yet the shop was important: it introduced him to the "esoteric spirituality" that became the inspiration for the band's debut album, *Communion*, in 2015. With emotionally charged pop ballads spanning heartbreak, healing and religion backing on to tropical house dance anthems, Alexander proved himself to be as authentic as he was versatile. The band was nominated four times at the 2016 Brit Awards and the album went to No1.

For Alexander's follow-up, then, the bar was high. "It was extremely daunting," says the singer. "There was pressure from ourselves and the label. I wrote 40 songs and thought none of them were good enough."

The album, *Palo Santo* (Spanish for "Holy Wood"), is a theatrical tale of sexual damnation and redemption, via Nineties Britney Spears and, on tour, the tracks have made erotic intimacy a staple part of the show. Alexander has variously helped a man propose to his boyfriend, told fans to "shove a rainbow at fear" and, clad in glitter and a multicoloured flag, announced that he's "really, really super gay" (he's been out for years).

It's no wonder that Alexander, who ignored industry advice to avoid using the male pronoun in his lyrics and released a much-lauded BBC Three documentary, *Growing Up Gay*, in August 2017, has become an icon for the gay community, as well as a symbol of individuality in an industry that still rewards homogeneity.

With a 19-city North American tour soon to start, does he worry about targeted homophobia, especially abroad? "Not really," he says, while caveating that, "We aren't anywhere near true equality." He points to the recent controversy about Rita Ora's song "Girls". "Imagine having four boys singing about wanting to kiss boys," he says. "We're still so far away from that happening. I'd love to get to that point." It's true, we're not, but Olly Alexander might be the man to take us there. GQ

Story by **Eleanor Halls**

Photograph by **Leigh Keily**

Styled by **Andrew Davis**

Suit, £2,850. Shirt, £485. Bow tie, £125. All by **Dolce & Gabbana**. dolcegabbana.com. Belt, stylist's own.

Grooming **Sven Bayerbach** Style assistant **Cassie Thompson** With thanks to The Arts Club

‘Imagine four boys singing about wanting to kiss boys. We’re still so far away from that’

SACHA BARON COHEN

Editor's Special Award

Comedy's provocateur-in-chief is back. And we've never needed him more. For his game-changing new series – Who Is America? – Matt Lucas affirms the return to the world stage of the trickster god of satire

Photographs by
Gavin Bond

Styled by
Luke Day

MAN OF THE YEAR

Suit, £3,580. Shirt, £540. Bow tie, £165. Pocket square, £125. All by **Tom Ford**. tomford.co.uk. Shoes by **Church's**, £245. church-footwear.com. Socks by **Budd Shirtmakers**, £20. buddshirts.co.uk

RÉMY MARTIN

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The greatest compliment I can give to another comic is that when I watch them at work, they make me forget that I do the same thing for a living. I don't look at the craft, structure or origin of what they do. I don't wonder if I would tweak a line or deliver it differently. I just laugh like a drain, like everyone else.

The recipient of *GQ*'s Editor's Special Award – Sacha Baron Cohen – is the greatest comedian of his generation and he makes me howl.

Full disclosure: Sacha isn't just a peer. He's a colleague (which is my rather pompous way of saying that I occasionally write for him, including a spell on his most recent series, *Who Is America?*). He's also a friend, whom I first met in 1982, when I was eight and he was eleven. He was in the same class at school as my older brother, Howard. A handful of Jewish boys had assembled at Sacha's home to break dance on the lino in his kitchen. I went with my mother to collect Howard and was nervous as hell, because I'd never met anyone with a double-barrelled surname before. I needn't have worried.

There is a democracy to what Sacha does. He makes himself look ridiculous first

When *Borat* – arguably the most brilliant comedy in decades – was released in 2006, it posed a problem for its star and creator: how do you continue to prank the high and mighty when you're now a global cultural phenomenon and one of the most famous people on the planet?

Brüno followed, but then the game was up: Sacha Baron Cohen was just too damn recognisable. The next decade saw him make the sort of comedies everyone else makes. You know, with actors and scripts. They did OK, but some found them frustrating to watch. Because anyone can do that and no one can do what Sacha does. It was a bit like watching Patti LuPone in a play. "Sing, goddammit!"

If there is anyone up there (Sacha believes there is; I don't), then praise them for advances in prosthetic make-up. And for the arrival of a new and worthy assortment of suckers, ripe for the taking.

Equal parts satirist and clown, Sacha has unveiled a motley collection of ridiculous new characters – and that's just the interviewees. There is a democracy to what he does in *Who Is America?* He makes himself look ridiculous first. Everyone has an opportunity to point this out. Some do (Bernie Sanders, Ted Koppel); the rest let their egos get the better of them. No mercy is shown, nor should it be. Sacha Baron Cohen is back.

Congratulations on your *GQ* Award, Sacha. On the subject of egos, my own obliges me to tell you that many years ago David Walliams and I won two ourselves. One was presented to us by Peter Andre. Peter, sight-reading from an auto prompt, congratulated us on our show *"Little Brian"*. It was a magical night. **GQ**

Hair **Carmelo Guastella** Grooming **Natalya Chew using Mac Cosmetics** Tailoring **March Bracher**
Photography assistants **Philip Banks; Roger Richards** Style assistant **Angelo Mitakos**

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Vero Breakthrough Solo Artist Of The Year

JORJA SMITH

From teenager to chart-topper: GQ hails the lightning ascent of the Mercury Prize-nominated young British vocalist for whom even collaborations are a statement of independence

Story by **Kathleen Johnston** Photograph by **Findlay MacDonald**

Within a week of uploading her debut single to SoundCloud, Jorja Smith went viral. It was January 2016. She was 18, unsigned and had been working in Starbucks since moving to London from Walsall, in the West Midlands, six months before. There was no big label push, no video, no PR campaign. But still, "Blue Lights" blew up, with shoutouts from Skrillex and Stormzy catapulting Smith towards half a million streams and into the sights of every A&R in the country.

Smith's mellifluous voice marked her out as a rare talent, but even more exemplary was the songwriting. Sampling Dizzee Rascal's "Sirens", Smith was inspired to write the song while working on an A-level essay: "Is Postcolonialism Still Present In Grime Music?" The result is a scathing study of the police prejudice she'd seen her young black male friends face, with Smith repeatedly reassuring the listener that "There's no need to run if you've done nothing wrong." Her timing was bang on. Six months later the track would be played at a Black Lives Matter rally in Birmingham after the movement picked up wind in Britain.

The 21-year-old's big break came, however, when Drake played "Blue Lights" on his OVO Sound Radio. Now on the rapper's radar, Smith received a message from Drake in the summer of 2016 requesting a collaboration: a dream for any emerging artist. She said no. "It was a really sick song," she says now, "but I wasn't feeling it." Almost a year later, after a breakup made her see the song anew, she changed her mind. Despite being "a bit offended by it at first, because he thought, 'Maybe she doesn't want to work with me,'" Drake gave Smith not one, but two features on his multi-record-setting 2017 mixtape *More Life*.

Smith has a talent for drawing music's most revered titans to her. She was recently invited to play at Quincy Jones' 85th birthday celebrations at the Montreux Jazz Festival, while Kendrick Lamar offered her a slot on his much-hyped *Black Panther: The Album* earlier this year.

All this, plus Smith became the first unsigned artist to win the Critics' Choice Award at the 2018 Brit Awards, released the most talked-about debut album this side of the Atlantic (*Lost & Found* charted at No3 in June and was nominated for the Mercury Prize in July) and is now *GQ*'s Vero Breakthrough Solo Artist Of The Year.

"It's mad," she says of the award, "but I'm very happy to be recognised for what I'm doing." Smith's sound incorporates left-field soul, jazz, R&B and hip hop, with the odd powerhouse ballad thrown in for good measure. Think Amy Winehouse meets Lauryn Hill. Where "Blue Lights" samples Dizzee Rascal, the classically trained singer has also borrowed from the likes of Henry Purcell.

Smith is still purposefully unsigned. "I don't know any different," she says, "and it's been going very well." Would she take a major deal? "Not right now," she says. "I like having as much control as I can. It's my life, so I need to be doing what I want and making what I love without someone else dictating to me."

This desire to do things her own way is tempered by a cautiousness rarely seen in today's young female stars. The pouting selfies Smith shares to her 1.3 million Instagram followers might suggest that she's brimming with stage-school bravado, but in person Smith is softly spoken and shy. While she loves performing, she hates "people hearing my talking voice". And despite levels of hype that would be enough to inflate even the most modest of egos, for Smith, this year has been something of a pleasant surprise: "I didn't have any expectations for the album, because I didn't want to be disappointed."

When asked what has been her made-it moment of 2018 – this glorious, golden year in her career – Smith replies, "I don't think I've had it yet, no. I've still got a lot of work to do." GQ

VISIT GQ'S VERO CHANNEL FOR MORE EXCLUSIVE CONTENT FROM JORJA SMITH.

Dress by **Conflict Of Ego**, £220. conflictofego.com

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‘This is how I’ve been doing it from the beginning. I need to be doing what I want’

Hugo Boss Breakthrough Actor Of The Year

TOM BATEMAN

Having joined an all-star entourage on the famous murder mystery train and saddled up for a major new historical drama, this year's standout board-treader is fixing his sights on Double-0 status...

Tom Bateman – the 29-year-old star of ITV's *Vanity Fair*, a zingy new adaptation of Thackeray's literary classic, in which he plays Rawdon Crawley alongside Michael Palin and Simon Russell Beale, and which is set to do for sideburns what *Poldark* did for scything – smokes his rollies without a filter and orders his next drink without a pause. "Try some," says Bateman, offering up his cig, before signalling to the waitress at the Sheraton Grand London for a second glass of chardonnay, while my first glass is still half full. I immediately get a head rush. He smiles proudly. "It hits you in the head and heart," he says, before speedily rolling himself another.

It is only 3pm, but, as *GQ*'s Hugo Boss Breakthrough Actor Of The Year declares, "It's never too early for alcohol!" Besides, he has nowhere to be – a delightful notion for an actor who in the past 12 months has featured in three major films (including *Murder On The Orient Express* with Johnny Depp and Michelle Pfeiffer) as well as *Vanity Fair* and another series, *Into The Dark*, for American streaming service Hulu. But it's not the work that Bateman finds tiring, it's... the name dropping. "It's awful because if you have a blessed life like me, where I've been so lucky, you end up saying things like, 'Oh, my God. I was just playing hide-and-seek with Penélope Cruz...'"

Sounds terrible.

But Bateman could go on. He's also partied with Depp and Willem Dafoe at London's infamously bawdy Box nightclub and played parlour games with Chris Pratt and JJ Abrams, as well as angered the executive producers of Amy Schumer's *Snatched* (in which he starred in 2017) by secretly skydiving – a forbidden activity, lest he interrupt filming with an injury. It is this synthesis of audacity and aplomb that lends Bateman – rumoured to be dating *Star Wars* lead Daisy Ridley (he won't confirm either way) – his appeal. For instance, it wasn't until he was offered *Snatched* that he decided to find out who Schumer – one of the world's most famous comedians – actually was. His verdict? "A funny fucker."

After growing up in Oxford in a working-class family as one of 14 children (who at premieres, Bateman says, he has to "herd like cats") the actor won a scholarship to Lamda, only to quit during his final year in 2011. He'd been offered the part of Claudio in a film adaptation of *Much Ado About Nothing*. "All of my friends at drama school were still sat on the floor doing voice exercises," says Bateman, fully aware of how cringingly cocky the next line sounds, "and I was doing scenes with David Tennant and Catherine Tate." He explains one good role followed another and, by 2015, Dame Judi Dench was sending love letters to his dressing room.

Pardon?

Bateman clarifies: "I was cast in Kenneth Branagh's *The Winter's Tale* [at London's Garrick Theatre] and at the same time *Grazia* published its 'List Of Lust', on which I featured. Everyone printed it out and took the piss. I started getting anonymous love letters sent to my dressing room. Eventually, I caught Judi sticking one on the stage door."

What did they say?

"I sweat on stage a lot," explains Bateman. "So each one would describe my 'glistening forehead'."

The experience will hold him in good stead for what is to come, because *Vanity Fair* will have every woman (and man) this side of the Atlantic trying to find Bateman – who, 6' tall and unshaven, with unruly hair and two silver hoops through his left ear, has been described as a "hunky hybrid" of Orlando Bloom and Roger Federer – on Instagram. "I don't have social media," corrects Bateman, his lips curling lazily into a Sean Connery smile, a smile that duly triggers the question he saw coming a mile away. Would he like to play Bond?

"I can't imagine the pressure of taking on that mantle, but it would be great to have a young Bond," he says. Now, let's not beat around the bush. Bateman laughs, orders a third glass of chardonnay and cancels his cab. "Would I like to play Bond?" he muses, dropping his shades to hide the excitement in his eyes, "Course I fucking would!" GQ

Story by **Eleanor Halls** Photograph by **Tomo Brejc** Styled by **Luke Day**

Grooming **Carlos Ferraz**

‘Would I like to play Bond? Course I would. It would be great to have a young Bond’

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CHARLES JEFFREY

In the wake of his supersonic rise and debut solo show at London Fashion Week Men's, GQ celebrates the radical mind behind genderfluid, punk-revival Brit-kid label Loverboy

Breakthrough Designer Of The Year

Psychedelic boots, oversized pinstriped jackets, tartan skirt-suits and candy-cane knee-high socks – these are just a few of the mainstays in the seasonal collections of *GQ*'s Breakthrough Designer, Charles Jeffrey. Often compared to the late Alexander McQueen, Jeffrey has very quickly become both a mouthpiece for, and an interpreter of, the collective voice of young London.

With a focus on clashing patterns and "costumes reminiscent of old times", Jeffrey's designs attracted the attention of Lulu Kennedy of Fashion East, who invited him to show as part of the Spring/Summer 2016 Man initiative. By June 2017, he was showing his debut standalone offering during London Fashion Week Men's: an extraordinary coup for the young designer.

Inspired by the "no rules" mantra of punk, Jeffrey says of that era, "People would pick up instruments without knowing how to play, but this was valid and I think that's what Loverboy is. It's a space that allows you to not know what you're doing, but no one will stop you."

Jeffrey also cites designer Gareth Pugh and The Horrors as major influences in his work. "Seeing someone like Gareth express himself is so inspiring," he says. "When I saw his shows my mind was blown – I had no idea fashion could be like that. I just wanted to express myself violently, like him."

Jeffrey's collections are radical in design while championing the flamboyance of London's queer community. Men in dresses ("Of course, I must wear a gown to the *GQ* Awards"), make-up and plaid are pillars of the gender-bending label's aesthetic. "Having *GQ*'s stamp of approval is extremely validating for me, especially because of our product and the fact we are a genderless brand. I won the Fashion Award last year, but this is so different. It's really rewarding to have *GQ*'s approval. I'm so grateful." **GQ**

Jacket, £1,065. Shirt, £430. Trousers, £510. All by **Charles Jeffrey Loverboy**. Shoes, Jeffrey's own.

Story by **Zak Maoui** Photograph by **Frederike Helwig**

Grooming **Carol Morley**

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Designer Of The Year

DONATELLA VERSACE

For the creative mind behind luxury's maximalist superbrand, appearances are deceiving, and behind that curated 'fashionistrix' façade lies the cheerful, enquiring and incisive vision that has kept her and her label on the front line of form. For that – and for this year's defining menswear collections – we anoint Italy's platinum queen

Story by **Teo van den Broeke** Photographs by **Rahi Rezvani** Styled by **Ivan Bontchev**

Donatella Versace photographed in Milan for British GQ, 11 June

‘Casting for shows has completely changed. Men today are vulnerable and emotional. It’s more about what a man has to say’

When, several months ago, I told some non-fashion friends that I was going to interview Donatella Versace, their reactions were predictable. "*Ermehgod!* You're meeting the head *fash-un kaweeen*!" said one. "She's absolutely amazing! Just be careful she doesn't turn you to stone!" exclaimed another, referencing Versace's affinity with the mythical Medusa, whose snake-clad head adorns everything the brand sells. I didn't need telling. Although I'd heard from other journalists that Donatella Versace was "lovely", in the pit of my stomach I found it difficult to believe that this blonde bullet of a woman, with her platinum hair, barely-there waist and burnt-cork-rimmed eyes could be anything other than an Italian Cruella de Vil in eight-inch heels.

It turned out I was wrong. There's a reason, after all, that Donatella Versace has for 21 years been at the creative helm of the company that bears her name (two years longer than her brother Gianni, who was murdered by Andrew Cunanan in 1997) and a reason we've awarded her *GQ* Designer Of The Year.

Not only is Versace whip-smart and charming, she's also entertaining, and funny, and a little bit silly. She's self-effacing and elegant and her outlook is disarmingly modern. When she arrives to meet me at her offices on Milan's Via Borgospesso, she breezes into the all-white room free of accompaniment or fanfare. The walls of said room are covered with portraits of the designer – shot by Richard Avedon and Irving Penn – the low-slung white leather sofas on which we are to chat are scattered with gold silk Versace cushions and the black onyx coffee table between is laden with platers of expensive-looking cakes (cakes I'm certain neither of us will eat – me for fear of crumbs, her for fear of calories).

The 63-year-old designer is, after all, extraordinarily svelte. She's wearing a pair of stick-on skinny black jeans (held up on her sylphlike frame with a heavy-duty belt, finished with a baroque gold buckle), into which is tucked a black silk blouse. Her tumble of bleached blonde waves is freshly blow-dried and her hazel eyes (you can't usually see the colour of Versace's irises in photographs, but they shine in person) are suitably smoke-shrouded. She greets me with a firm, friendly handshake and she's unguarded from the get-go. "A man who can make me listen, that's a man I like," she says conspiratorially. "And maybe I'll look at him after, you know? First, I listen to him and then maybe after I look at him." Wink wink, nudge nudge.

And then she laughs. Donatella Versace's laugh sounds like a pocketful of coins being tipped into the Trevi Fountain. It's high, it's clear and it's totally enchanting. It's also a sound that chimes in contrast to the husky, lispy voice with which she speaks. Anyone who has heard Versace talk will appreciate the sterling job Penélope Cruz did impersonating her in Ryan Murphy's TV serialisation *The Assassination Of Gianni Versace: American Crime Story* (an off-limits subject in today's meeting). It's a hum. A thrum. A sexy, thick, tongue-filled sound all of its own. It's a voice you'd imagine might be difficult to understand in person, but, on the contrary, her enunciation is impeccable.

'I like a man who can make me listen. First, I listen then maybe I look at him'

Versace has come a long way since she was thrust into the limelight at the age of 42, when her older brother was shot on the steps of his Miami Beach mansion and she was forced overnight to take over creative direction of the company he founded. "I've been doing it for 21 years now. I didn't realise. My God!" she says. "Gianni was a genius. If Gianni wasn't there I wouldn't be here today. I'm a different kind of person. He broke barriers. Gianni wasn't afraid. I mean, he was showing sex. At that time, some people said it was vulgar, that was the word given to him, but, you know, women love what Gianni did, not because they showed skin, but because he empowered women. He told them not to be afraid of their sexuality. 'It's part of you, you know?' We all talk about sex like it's nothing now, but Gianni did that years ago."

There's no question that Gianni Versace's vision was crystalline, the desire he built around his collections dazzling and his commerciality indisputable (at the time of his death the designer had an estimated net worth of £362 million). He also helped to define the visual language of a generation. "He was the first to realise the value of the celebrity in the front row, and the value of the supermodel, and put fashion on an international media platform," Anna Wintour, editor of *American Vogue*, told the *New York Times* at the time of his death. "He relished media attention and masterminded it and everybody followed in his footsteps."

What is also true, however, is that since her brother's death, Donatella Versace has turned the brand she co-owns with her older brother, Santos, her daughter, Allegra, and, as of 2014, the Blackstone investment group, into a global commercial powerhouse with a diverse following. Under her aegis it became, in 2011, one of the first superbrands to partner with Swedish high street juggernaut H&M – a move that brought the label to the attention of a new young consumer – and she was one of the first major designers to court customers in Russia and the Middle and Far East. As a result, in the past decade Donatella has helped almost double the >>

‘I wanted to look like a strong woman and I didn’t feel like that for a long time’

From left: Marlies wears dress, £3,420. Boots. Belt, £890. Jewellery. Valentine wears blazer, £2,065. Shirt, £1,795. Trousers, £710. Boots, £2,340. Belt, £1,160. Jewellery. Donatella wears dress and belt. Andy wears blazer, £2,065. T-shirt. Trousers, £710. Boots, £1,160. Diletta wears dress. Shoes, £1,160. Jewellery. All by **Versace**. versace.com

‘It was a men’s show in 1995. Liam Gallagher got up and started to walk with the models and I was like, “Sit down!”’

Donatella Versace walks the runway during her Milan Fashion Week SS18 show, with (from left) Carla Bruni, Claudia Schiffer, Naomi Campbell, Cindy Crawford and Helena Christensen, 22 September 2017

>> revenues of the company, from £210m in 2006 to £600m in 2016. It's an extraordinary achievement in a time of great change and upheaval in the fashion industry – a time when many luxury brands have lost footing with the digital-savvy millennial market. So what is the secret to her continued success? "I'm approaching fashion in a different way. I've changed completely. It was a revolution. I said, 'It needs to be better. It needs to be cooler. It needs to be a little bit of streetwear, but at the same time it needs to be glamorous,'" she says. "Versace stands for beauty, sex and glamour. And the world today is a fashion world full of streetwear. I like it a lot, but streetwear on its own is going to finish, because it's becoming all the same, you know? If you do a fashion show it can't be similar to that." She gesticulates at the air. "You need to have your own personality."

When it comes to Versace's menswear, the clothes are exactly what you'd expect from a designer with a knack for celebrity-driven marketing, a nose for what sells and an understanding of the potency that comes from mixing high fashion with lo-fi streetwear. For her Autumn/Winter 2018 collection, which is available now, Versace showed smartly cut cashmere camel coats and brocade velvet shirts alongside an array of heavy-duty Chain Reaction sneakers and a series of Versace-branded football scarves. It felt energetic, youthful and desirable. Even I – a confirmed minimalist – found myself hankering for one of the collection's patchwork padded tartan overshirts. But what is the design process that leads to all this alchemic madness? How does a collection come together?

"I have a team, a group of young people with me from all over the world: British, American, Chinese. We sit and talk. I ask them, 'Where did you go? What did you see? What's your feeling right now?' It's a discussion between us," she purrs. "My success comes from looking at young people and listening to them. All of a sudden I stopped listening to the people I spoke to before. I listened to the young generation, the new generation. Many of the young people I speak to now are obsessed with me and I don't know why! I like to talk to young people and see students at school. They look at me and go, '*Wahhh*, Donatella!' That's part of the success. I listen and I tell them a story."

"Why do you think they're obsessed with you?" I ask.

"Because I have a sense of humour… probably. I don't know. I don't take myself too seriously." She laughs. "I get mobbed [sometimes], but that depresses me. And the selfie thing kills me. I hate selfies, but young >>

>> people really like them, so I'm like, 'OK, let's do a selfie.' I find it incredible when I go to rock concerts. I went to one recently and all these young people were screaming, 'Donatella! Donatella!' I was like, 'Let's leave.'"

Donatella Versace, after all, is a brand in her own right. Like Karl Lagerfeld, with his ponytail and four-button collars, and Anna Wintour, with her bug-eyed sunnies and high-gloss bob, Versace is a universally recognisable fashion symbol. She's also easily as famous as many of the celebrities she works with. Indeed, Lady Gaga ("I adore Lady Gaga. She's such a smart, strong, vulnerable, intelligent woman") seemingly dressed up as Donatella for the brand's Spring/Summer 2014 campaign.

"Is her trademark look part of a bigger plan?" I ask. "Does she think it will help her label sell more clothes?"

"It's important for me. It's not like I like myself that much. I try to make myself look the best that I can. I'm obsessed with cream and skincare," she says. "All my life I've been obsessed with skincare. First, I used my bleached blonde hair to be distant and to have a façade, because I didn't want people to find my vulnerability. I wanted to look like a strong woman who can do anything in life and I didn't feel like that for a long time."

When Donatella Versace says – with uncharacteristic earnestness – that she's crippled by her insecurities, it's hard to believe her. This, after all, is someone who has made a living by both embodying and selling unbridled, libidinous freedom and in doing so become a figurehead for a new generation of empowered women. As we're speaking, she looks at me like a cat surveying its prey, a halo of glamorous self-portraits on the wall behind her: it's hardly the image of a woman who struggles with the way the world sees her.

"Insecurity and panic are my main states of mind. People don't think I'm insecure, but I'm really insecure. I am." I wonder how she copes with criticism. Each and every season the world's fashion press descends on Milan with the express aim of passing judgment on the collections on show – and Versace's is no exception. "I *hate it*," she spits with a wry smile. "I hate it. Yes, I read it all and I hate it. But after, I think about it, because I want to understand. Sometimes I find they're right. That's the problem," she says, laughing. "Then I'm upset with myself. But first of all I hate it." She laughs again.

It's well documented that Donatella Versace was addicted to cocaine during much of the Nineties and early noughties: she famously checked herself into rehab in 2004 following an intervention from her friend Sir Elton John – himself a former drug addict. When I ask about this period of her life, Versace is unguarded. "I went through hell," she says. "I was addicted for 13 years… more like 15 years." She pauses. "I remember very well every moment. It was horrible, but it was fun too. When I talk to psychiatrists and psychologists, they ask, 'Do you regret it?' And I'm like, 'Yes, I do regret it, but it was also fun.' It was fun sometimes, but in general it was horrible. It was a different time. The [current] prescription drug [epidemic] is worse because it's not like cocaine, a drug you use and then stop the next day. [That stuff] really stays in you. It's horrible."

Versace was close to the singer Prince, who died from an accidental fentanyl overdose in 2016. How did it feel watching a friend go through a similar experience? "I went to Paisley Park many, many times. We had long discussions. When he started to talk, Prince never stopped, until four in the morning. He was such an intelligent person. We'd talk about religion – he was very religious – young people, how to teach the young generation what's important and what's not important," she muses, playing with the giant amber ring on her finger. "He was a real genius in every

'I want to meet young talent because I want the company to stay forever'

aspect. I didn't realise he was addicted to something, because he was so against drugs. And he had this hip replacement and I think that's when he became an addict because he was in a lot of pain. He would do *a lot* of dancing. He was dancing and jumping at his concerts and at one point he couldn't do that much any more."

You've probably realised by now that celebrity plays a big part in both Donatella Versace's personal life and in the life of her brand. In the past few seasons alone, she has worked with Zayn Malik on a capsule collection for the more affordable diffusion line Versus, she collaborated with rapper 2 Chainz on those aforementioned Chain Reaction sneakers for AW18, and that's before you get to her ongoing love affair with Lady Gaga. "I've always been close to rock'n'roll. I like music and I try to find new bands and new underground punk bands," she tells me. "I grew up with Madonna… Robbie Williams did a concert with Tupac at my show. Only I would put these two people together. They performed one after another," she rumbles. "It was in 1995. I loved it. It was a men's show. Liam Gallagher was in the audience. He got up and started to walk with the models and I was like, 'Sit down!'"

Versace's talent for befriending the rich, famous and relevant (a skill shared by her late brother) has helped buoy her brand's significance on the world stage, but it's not just musicians and film stars she's interested in. She's close to other fashion designers too. In the past few years, she has helped usher in a new era of inter-support among creative directors at major brands. She's chummy with the new artistic director of Louis Vuitton menswear ("I love Virgil [Abloh]. I'm a very good friend of his. He's a very intelligent man"). She's close to the creative director of Gucci, Alessandro Michele, and she's pally with Pierpaolo Piccioli of Valentino. So close is Versace to her designer friends that she'll often attend their shows – an act of generosity many others at her level wouldn't dream of. "I've always been like this," she says. "For me, if we don't talk to each other, what is fashion about? We need to keep fashion alive and interesting and the only way we can do that is to keep listening. There are still designers who want to live in an ivory tower away from the world." But not Versace. Never Versace.

Throughout her career, Versace has made no secret of her passion for the male form. She famously thinks that abs are the most important part of a man's body, her fashion shows regularly feature much hunkier models than the birdlike boys used by other brands and she was married to a former model for seven years – the father of her children, Paul Beck. But in this age of Me Too and gender fluidity, who is the Versace man? And are his abs still as important as they once were?

"The abs are not the most important part any more. Not at all. It's not about abs. It's more about what a man has to say. The Versace man has changed completely from the Nineties to now. The Nineties were about abs, big shoulders, small waists. You know, beauty in general. I think that's not so important any more," she muses. "When I do the casting for the show, for example, that's completely changed also. I want to show more vulnerability and these guys today are vulnerable, they have the same insecurities women have. Usually a man doesn't want to show that, that insecurity, the emotion. But now talking about young guys and models it's a totally different world. They're emotional."

And what are her thoughts on the Me Too movement? Having worked in the industry for so long did she have any idea what was happening before it all came to light at the end of 2017? "I'm very close to the >>

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Donatella wears dress and belt. Both by **Versace**. versace.com

>> Me Too movement. I wish it had happened before. Why did it take 20 years to talk about?" she asks. "You know? It bothers me," she continues. "We all knew that something like this was going on and finally now we talk about it. I'm happy for that and very supportive," she says. "I feel a little bit guilty because maybe I noticed something, but I didn't have enough proof to talk about it. I saw it and it made me uncomfortable to look at. Maybe not only in fashion, but in other situations too... It never happened to me, but if anyone had said something to me I would have talked about it. I would have reacted."

And before I can get a word in, the smokey syrup of her voice has slipped on to an even more unsavoury subject. "*Ergh* to Trump," she spits. "Are you British?" she asks me. "He's coming to see you!" she says, laughing, referencing Trump's impending visit to the UK at the time of our interview. "I love the big baby blimp!" She says of the giant inflatable version of Trump that protesters would float over Parliament Square to mark Potus' arrival. "It's genius," she says, and then to her PR, "We should do all our windows with the baby Trump when he comes to Italy. In diapers!"

'I wish Me Too had happened before. Finally, now we talk about it'

Another big state visit planned for the UK is Versace's own, for the *GQ* Men Of The Year Awards. Is she excited about being awarded Designer Of The year? "I'm so proud to win an award for men's clothes. Not too many women have won awards for men's clothes," she says. "Everyone thinks of me as the dressmaker, but I like to make men's clothes."

Indeed, at her AW18 show a renewed energy pulsated through the attendant crowd. It felt like a return to form for Versace, whose ultra-sexed-up collections had lost their way during the suiting-obsessed *Mad Men* era of the late noughties. At the close of the show I overheard one senior editor say, "Now that's how you do a fashion show." It was a sentiment shared by many other guests at the Versace Palazzo on Milan's Via Gesù. Another thing that many of the editors were gossiping about back in January was the rumours that either Riccardo Tisci (who has since signed to Burberry) or Kim Jones (who is now at the helm of Dior menswear) were going to be taking the reins at Versace. It's perhaps the worst-kept secret in fashion that Donatella Versace – who is fast approaching retirement age – is in the market for a new creative director of her brand. When I ask her about the future of the company she has helped build she is sanguine.

"We will have a very talented emerging designer taking my place, of course. I want to recognise someone who can bring the company forward. I'm very open to that. I want to meet young people and young talent because I want the company to stay forever!" she says. "I look for weird people in a way, not normal people. It's so important not to think that you are the company," she continues. "I'm not the company. My team is the company."

Our time is almost at an end (much to Versace's protestation, a first for me), but I'm told by her PR that I can ask two more questions. The first is whether Versace will have any time to relax before the MOTY Awards ceremony: "There are two weeks in August I'll take off. I'll go on vacation where I'm alone in nature. I love the sea. I love the ocean. I mean, I was born in the south of Italy," she says. "But I get bored. After one week I'm so bored I want to kill myself. I start looking at trees and nature... It's all so *orgaaan-eecc*," she says, laughing. "I need some chemicals, you know? I'll bleach my hair. I'll feel so much better. I'll bleach it blonder!"

And then, "What makes you laugh?"

"Me!" Versace says, straight off the bat, with a cackle. "I make myself laugh."

And, with that, Donatella Versace – *GQ*'s Designer Of The Year 2018 – disappears out of the door in a puff of blonde and I'm left feeling, well, a little bit smitten actually. **GQ**

Hair **Gabriele Trezzi; Kiril Vasilev** Make-up **Renato Bernardi; Claudia Malavasi**
Models **Diletta Paci, Marlies Smedinga and Andy Walters at Next; Valentine Rontez at IMG**

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DANIEL KALUUYA

An Oscar nod for Get Out, a role in sea-change Marvel superhero movie Black Panther and a job offer from Steve McQueen: for our cinematic star of 2018, it's been an almighty year. So why has he only just noticed?

Actor Of The Year

It was only recently, says *GQ* Actor Of The Year Daniel Kaluuya, that several things have really sunk in. And by recently, we mean very recently.

It was only last Saturday, he says, months after the ceremony itself, that it really sunk in he'd been nominated for an Academy Award for *Get Out*, Jordan Peele's indie horror-comedy about race that suddenly became a cultural touchstone, scoring four Oscar nominations and becoming the highest-grossing film by a debut writer and director of an original screenplay in American history. It happened, Kaluuya says, while he was driving. "It's like, only now can I talk about it and actually realise it. I was in the car and I was like, *bro*, an *Oscar*? For *Get Out*? It was just a moment. Like, *what the fuck*?"

It was only a couple of months ago, meanwhile, that he realised, "Huh, I think I might be quite famous now," something people could have told him after he starred in *Black Panther*, Marvel's transformative all-black (plus Martin Freeman…) superhero film, which stuck a finger up to the lie that a big action film with an all-black cast wouldn't be profitable by becoming the ninth highest-grossing movie of all time.

During filming, co-star Michael B Jordan told him as much, saying, "Your life is about to change." But, Kaluuya says, he didn't really take that in either.

"Until literally two months ago. I've been rejecting it all that time. And he told me in March last year!"

And why two months ago?

"Because it got quiet again."

But when Kaluuya finally knew something had changed – beyond being recognised in the street and beyond being asked for signatures and selfies – the one thing that finally tipped him over the edge was actually fairly simple.

Kaluuya smiles. "People started knowing how to pronounce my surname. Like, how has *that* happened?"

For the record, the 29-year-old's surname is heavy on the "u"s and pronounced Kuh-loo-yuh. It's worth familiarising yourself with.

When I sit down with Kaluuya, he looks a little tired, having recently finished the *GQ* shoot, after attending the Wireless festival the night before and having flown back from LA to London the day before that.

It was two years ago now, when Kaluuya was doing a play called *Blue/Orange* at London's Young Vic, when he first got the call from Jordan Peele. Peele had seen Kaluuya in an episode of Charlie Brooker's sci-fi series *Black Mirror* called "Fifteen Million Merits", first aired in Britain in 2011, but only recently having arrived in the States via Netflix. *Get Out* was a serious film about American race relations (Kaluuya's character, a photographer, spends an awkward weekend with his white girlfriend's well-meaning parents), but it was funny too. It was a terrifying horror (spoilers: there's a group of old people who steal young black men's bodies by hypnotising them) that had a deeper message about race and culture. (The victims remain alive but with their consciousnesses banished to "the sunken place", an all-purpose metaphor for a system that silences the voices of minorities. They're there, but also they're not.)

When he read the script, Kaluuya laughed at the idea that it would even get made. >>

Story by **Stuart McGurk** Photographs by **Buzz White** Styled by **Luke Day**

‘I get like that when I’m excited. I take my top off. I just felt “emotionally” hot’

Blazer, £2,650. Shirt, £285. Bow tie, £135. Trousers, £525. Pocket square, £45. All by **Dolce & Gabbana**. dolcegabbana.com. Ring by **Gucci**, £270. gucci.com

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'I was in the car and I was like, bro, an Oscar? For Get Out? What?'

>> "I think it was the part when he was covered in blood, and the house is burning, and everyone's dead, and the police come, and I'm saying, 'I didn't do anything!'" says Kaluuya, laughing. "Like, that is wild, bro."

His audition was the now-famous scene where he is hypnotised and, while perfectly still, two tears silently fall down his face. Peele later said he virtually decided right then and there to give up his own acting ambitions: because, really, what was the point?

For the shoot itself, Kaluuya eventually did five takes and, on cue, the tears arrived at the exact same point each time.

What's perhaps surprising is that Kaluuya, who grew up in Camden, North London, says he was a "busy" kid and was nudged towards acting to sap his restless energy. Or, as he puts it, "My girlfriend thinks I have ADD. I think I was just hyper. I'm quite hyper, quite a hyperactive dude at times. Yet I can be very still."

If anything, it's this stillness that defines him, and not just when he's pretending to be hypnotised. It's more a stillness that manages to convey a torrent of the unsayable, but from someone who can't say it.

"You know, someone said that to me the other day, about the stillness. I think it is probably cos there's something happening underneath, you know? That's the conflict, isn't it? It's like..."

And at this point, Kaluuya delivers a mini acting masterclass. He goes to speak, then doesn't, then does it again, then stays silent. Then he simply stares a little, not long, not menacingly, but enough to make it momentarily uncomfortable, his face pitched somewhere between anguish and sadness, those huge expressive eyes – so devastatingly deployed in *Get Out*'s advertising campaign – somehow managing to portray something both horrific and yet melancholic at the same time.

"It's like... I want to talk. I want to say that it's explaining... but also I learnt from Benicio Del Toro in *Sicario*. He said the screen is 50 feet wide, you know?"

Kaluuya has said that Peele wrote *Get Out* as a retort to the idea that racism had been solved because Barack Obama was president. I ask if he feels that is particularly prescient considering what has happened in America since. He responds with a ready-made metaphor as an answer.

You know, he says, those people who get famous and then change? Well, it's not that they changed. It's more that they're just allowed to be who they are, you know? This, he says, is what's happening with America: more people are allowed to be who they are.

People often say to him, "Why did you make *Get Out* funny? Racism isn't funny," which, of course, he finds particularly funny – someone explaining what racism is to him and how funny a horror-comedy about racism is allowed to be.

"Like, all right, police. Where's the law that says what it should and shouldn't be?"

Kaluuya has become – more through fate than judgment – something of a lightning rod for all manner of arguments concerning race in cinema, not least when Samuel L Jackson suggested that Kaluuya, as a British actor, shouldn't have been cast in the part of an African-American, to which Kaluuya, not unfairly, said he resented having to prove that he's black. Besides, he says now, no one was hiring him in the UK, so where was he supposed to get parts?

He says he's always been particularly appreciative when people cast him, because, the way he tells it, it's often a fight.

In *Sicario*, for instance, "Denis Villeneuve [the director] *really* fought for me. It was my first American job and he really fought for me and I really appreciate it."

He's previously said he didn't get roles in England due to "the politics of the industry".

'People on my team knew what was happening. It's "melanin" politics'

What did he mean by that?

He smiles a little: "What did you think I meant by that?"

I tell him I genuinely wasn't quite sure.

"Bro, it's the same old thing, isn't it? I try not to talk about it, because it's *boring*. It's just boring, isn't it? It's just like... stuff happens here and you don't get the roles because of..." He searches for a suitable phrase – one both unmistakable and yet un-tabloidable. "Melanin politics," he decides. "*Melinated* discussion. That's why you don't get roles or aren't given roles. There's a couple of times people on my team and people behind the scenes knew what was happening. And that's just the way it is. Like, people go, 'If you were white, this would be happening. If you were white, that would be happening.' But I'm not. I'm black and I'm proud."

He puts it like this: "In any other profession, if you weren't getting roles because you had a black T-shirt on, that would be weird, no?" I should mention at this point I have a black T-shirt on. "If *you're* not getting interviews cos you've got a black T-shirt, that'd be odd. And it's just like, I've *only* got a black T-shirt, you know?"

Does it still feel like that, even after an Oscar nomination and the success of *Black Panther*?

"I don't know. I'm not sure if it happens now. I haven't worked in England since 2015. I wouldn't know."

In fairness, you could easily argue he no longer needs to work in England. Before he even starred in *Get Out*, in the course of one week last year both Ryan Coogler got in touch, to cast him in *Black Panther*, and Steve *"12 Years A Slave"* McQueen dropped him a line, for a heist movie he was putting together called *Widows*, which is out in November.

When they met, Kaluuya says, McQueen didn't even have a particular part in mind for him, but simply decided, right there and then, that there should be.

"It was to talk about general stuff. And then he just looked at me and said, 'There's a role in this film for you. There's a role in this film I'm doing. Do you want it?' And I was like, 'Uh, yeah?'" And so Kaluuya said yes, but without the faintest idea what exactly he'd said yes to. Once the role was defined, he was asked to audition for it, raising an interesting possibility.

"It was the first time," Kaluuya says, laughing, "when I was like, 'Am I going to act my way *out* of a job?'"

And it remains, he says, despite all this – this front-cover-of-*GQ*-ness, this Oscar-nominated-ness, this working-with-Steve-McQueen-ness – a precarious profession. For *Get Out*, he points out, it was a 23-day shoot. For *Black Panther*, "I was on location for a couple of months." For *Widows*, "Like, ten or eleven days, something like that. That's what's quite weird with what's happened. Over the course of 2015 to 2018, that's the amount of acting I was doing."

His mother, he says, is therefore relentlessly practical about her son's chosen career, even when he was unexpectedly nominated for the Oscar. Kaluuya says he was so excited after getting the news in his flat that he immediately took his top off, began pacing and didn't put his top on again until about five hours later. "I get like that when I'm excited. I take my top off. I just felt *hot*, bruv, or not even hot, but, like, *emotionally hot*."

He FaceTimed his mother and told her he was up for Best Actor along with the likes of Gary Oldman, Denzel Washington and Daniel Day-Lewis. To which his mother simply replied, "Congratulations. I hope it helps you find another job."

What? *Really*?

"Oh, yeah," he says. "It's where I get it from, I think. Because then I thought, 'Oh, man, yeah, it's not work, is it?' So, like, cool... but let's get on with it."

‘People started knowing how to pronounce my surname. How has that happened?’

Blazer by **Hackett**, £450. hackett.com. Shirt by **Boss**, £99. boss.com. Bow tie by **Tom Ford**, £165. tomford.co.uk. Pocket square by **Hugo**, £45. boss.com

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Digital technician
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Jack Somerset
Style assistant
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‘It was the first time when I was like, “Am I going to act my way out of a job?”’

Solo Artist Of The Year

DUA LIPA

Deep breath: 500 million streams, two No1s, one platinum record, three VMA nominations, two Brits, one GQ cover and now her first GQ Award. Has it been a good year for the 'New Rules' superstar? Oh, yes...

Dua Lipa is not one to guess at things. In fact, the 23-year-old – who walked into the office of her future manager while still in her teens and told him matter-of-factly that she wanted to be as big as Madonna – is very much a planner, a what-to-eat-where list-maker, a time-with-each-friend scheduler and someone who makes diaries... nervous.

And so ask her how many days she has been able to spend in her new flat over the past year-and-a-half and she doesn't guess, but tells you that she recently totalled up the exact amount.

"I did! I was actually thinking about this the other day. I moved into my flat in March last year and I counted up the days that I've been home and it's been exactly two months in total – days here and there. So, no, it's not very much."

In fact, she admits, she's away so often she forgets what key opens the door. "Every time! Every time I put the wrong key in." They even have markings on them, she says – front door, flat door, clearly labelled. "But I still somehow mess that up."

This, you suppose, is the price you pay when, from a standing start, you become one of the biggest stars on the planet, having honed a very specific brand of Rihanna-meets-Lily Allen "dark pop" – aka the screw-you floor-filler.

In the week after I speak to Lipa, in mid July, she tweets about the following: the three VMA nominations she receives, which happens the next day (*"Can you hear me screaming?"*); her self-titled debut album going platinum, which happens a couple of days after that (*"Platinum baby! Plat plat platypus platinum!"*); her single "IDGAF" hitting 500 million streams on Spotify later that day ("What a day what a day what a day"); performing at Tomorrowland then at Lollapalooza Paris the day after ("What a *crowd!*"); then, finally, appearing on Stephen Colbert's *Late Show* a few days after that ("Colbert was magical!").

She ended that last tweet with the following question: "How was your week bbys? X"

Well, quite. And somehow Lipa has managed to chain over a year of such weeks – from her album release last June, to playing Glastonbury, to her first No1 single ("New Rules"), to being 2017's most-streamed female artist on Spotify, being nominated for five Brits, and winning two, landing her first *GQ* cover in April (you're welcome) and then another No1 single, "One Kiss" with Calvin Harris, also in April, as if just for fun.

As Lipa might put it herself: how was your year, bbys?

And to all that, of course, she can now add another accolade: *GQ*'s Solo Artist Of The Year.

"Thank you so much. I'm so excited and so honoured," she says.

A couple of days before we talk, Years & Years bassist Mikey Goldsworthy said in a radio interview that they're no longer in the running to do the song for the upcoming Bond film, directed by Danny Boyle and currently in pre-production, as it had been given to Lipa ("Am I not supposed to say that?" Goldsworthy added. "That's what I heard").

So is she?

"I have no idea about this," she says.

Come on now.

"I haven't! I don't even know where all these rumours began. But of course I'd love to do the Bond theme tune."

So she's had no contact at all with the Bond producers?

"Exactly. But so many amazing artists have done it. It would be a great opportunity. If the rumours are true, I'm over the moon."

True to her nature, Lipa is hard at work on her second album, expected next year, which she says she wants to be vastly different from what people expect. "I still want it to be pop, but it has to be different from what's expected."

She considers working on the album back in London "a break", because although it involves "going to the studio every day and writing songs and working on new stuff" – ie, everything you'd expect when working on an album – it also involves spending each night in her own bed, "which feels like a break to me... I'll take what I can get." GQ

Story by **Stuart McGurk** Photograph by **Mariano Vivanco** Styled by **Anna Trevelyan**

Hair **Sami Knight** Make-up **Erin Parsons** Manicure **Mar y Soul**

Coat by **Louis Vuitton**, £5,750. uk.louisvuitton.com. Skirt by **Alaia**. At New York Vintage. newyorkvintage.com. Hoop earrings by **Diaboli Kill**, £414. diabolikill.com. Lock earring by **Maria Tash**, £726. venusbymariatash.com. Rings, Dua's own.

'I'd love to do the Bond theme tune. If the rumours are true, I'm over the moon'

Design Legend

RALPH LAUREN

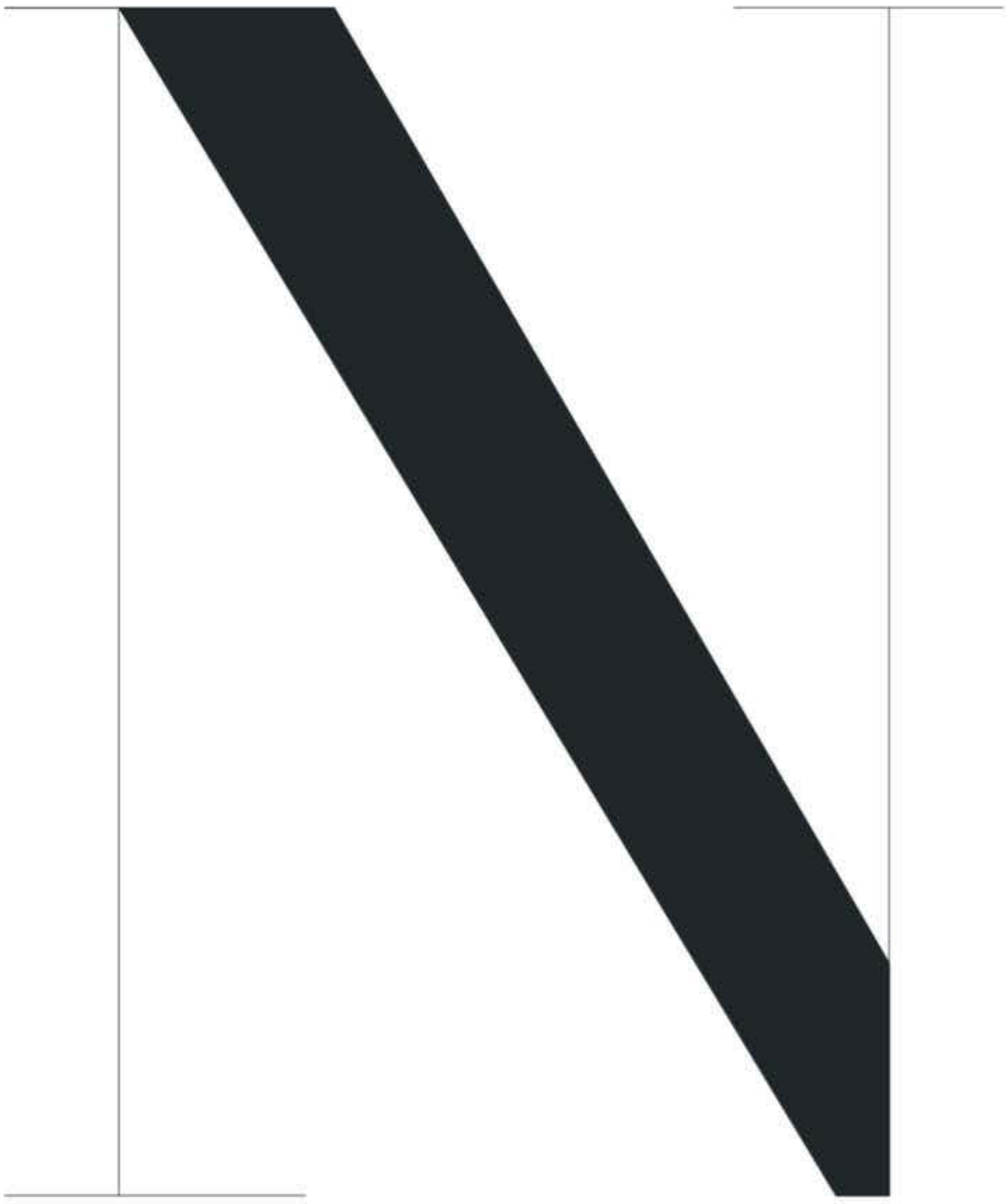
From home on the range to Golden Age Hollywood, we laud the sartorial pioneer who dressed the world in the American Dream and commemorate the half-century of fashion's great godfather

Story by **Dylan Jones**

Photograph by **Alexi Lubomirski**

Ralph Lauren photographed at Windsor Castle, 13 May 2014

‘I became the celebrity. It’s Ralph Lauren. You’re not coming in to buy someone else’



New York's Fashion Walk Of Fame stretches along Seventh Avenue, celebrating the industry's great and good with embossed bronze plaques embedded in the sidewalk. Between 35th and 36th Street you'll find Oscar de la Renta and Donna Karan; from 40th to 41st Street you'll find the likes of Norma Kamali, Betsey Johnson and Marc Jacobs; and on the stretch of sidewalk that joins 39th Street with 40th Street, nestling between Geoffrey Beene, Bill Blass, Diane von Furstenberg, Calvin Klein and Liz Claiborne, you'll find Ralph Lauren. Honoured in 2000, Lauren's genius, the plaque says, "lies in identifying and interpreting classic American style", drawing on "every important look in this country's clothing history", referencing Native American styles, the cowboy look of the Old West, the elegance of Golden Age Hollywood and the sophisticated sportswear of the Anglo-American country gentry.

Not bad for a guy who started out in the industry selling neckties. Or a guy born six weeks after the start of the Second World War with the less than iconic moniker of Ralph Lifshitz. His seemingly innate ability to activate the American experience through clothing is one of the reasons he generates so much support from his industry. "Ralph is the ultimate cinematic storyteller and his clothes made movies such as 1974's *The Great Gatsby* and *Annie Hall* unforgettable," said fellow American designer Michael Kors for this piece. "He's helped take American fashion and turn it into a lifestyle loved all around the world."

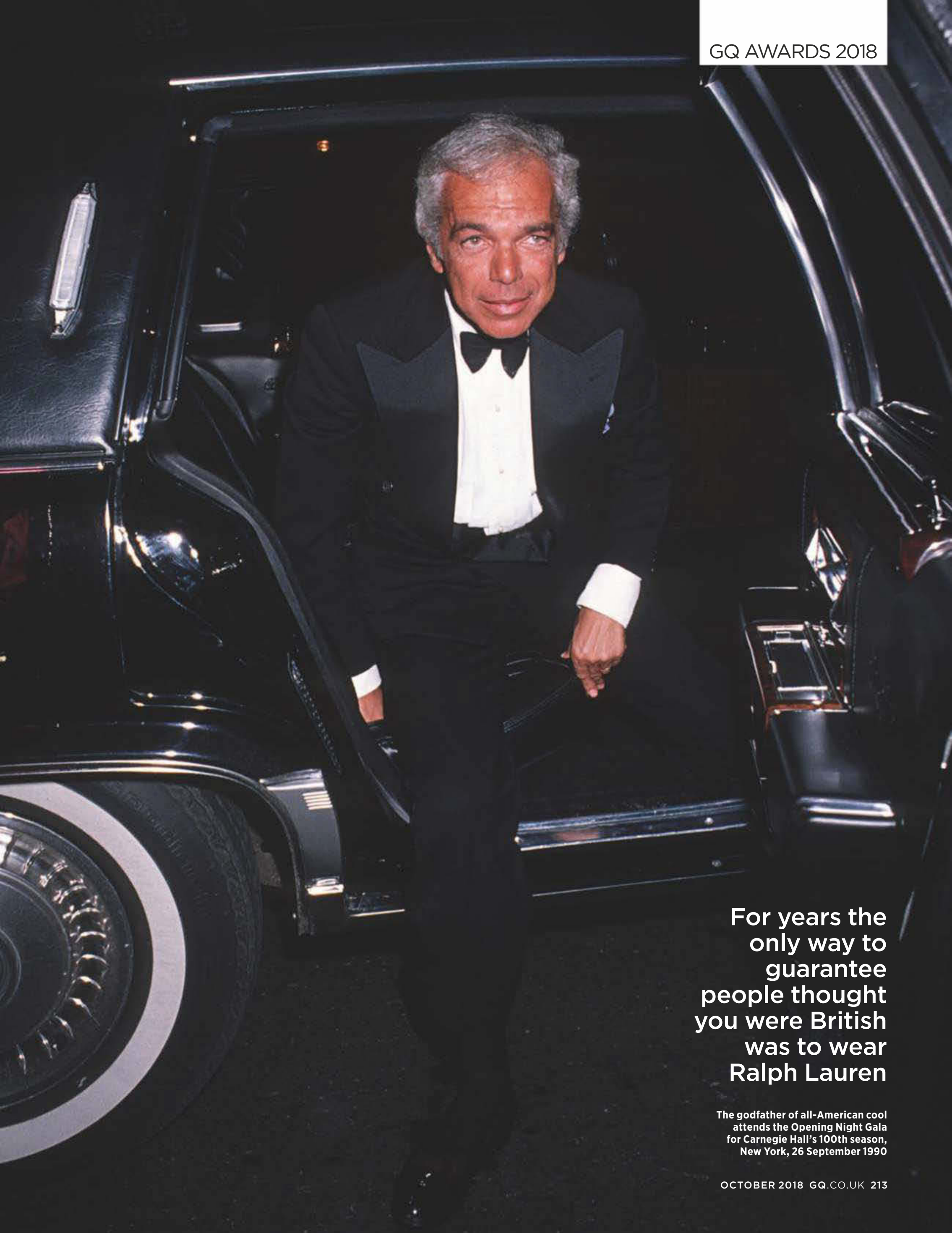
"Lifestyle" – that's the kicker, not "fashion". Lauren has an ego like anyone else at his level in the industry, but he is genuine in his self-deprecation when he talks about what he's done for a living for the past half-century. "There's a whole lifestyle of living. How do people live?" he said when I interviewed him in his Manhattan offices a few months ago, a space full of carefully curated accoutrements. ("They're toys. I don't know where to put them," he said dismissively, waving his hand.) "It's not just about clothes; it's how you live. It's like with my restaurants. I didn't know they were going to be successful. I just had a feeling for what I wanted. It's the same as the clothes. It feels the same. Now, you got to keep it going, you got to keep the food good, you've got to keep the clientele happy, you've got to do the things that maintain a business and keep it going. You've got to service it; you've got to live with it; you've got to build a brand; you've got to get people in; you've got to get the right people that understand it. So, everything is a culture – building the culture and understanding the culture. But it's through understanding and [the] joy of what you want to say, not because of the market."

On Fashion Avenue, on the Fashion Walk Of Fame, Ralph Lauren is the OG, the Garment District's own Mount Rushmore nominee. As the leader of a global corporation worth more than £4.5 billion, he presides over the likes of Polo Ralph Lauren, Ralph Lauren Purple Label, Ralph Lauren Collection, Ralph Lauren Black Label, Ralph Lauren Blue Label, RRL and more. Quiet, efficient, trim (he works out five times a week and is careful what he puts in his body) and with a Yoda-like intensity, Lauren fills a room when he enters it. (He certainly filled his Madison Avenue office, even though he is a little stooped now. Physically, he has never been a big man, but his presence doesn't need bulk to support it.) He doesn't speak loudly – having known him on and off for 25 years, I've never heard him shout – and you get the impression he doesn't have to now, probably hasn't had to for some time. When you step out of the lift and walk into his Midtown offices, you're walking into a Ralph Lauren approximation of an old English gentlemen's club, with mahogany-veneered walls, oil paintings depicting the lifestyle befitting an English country gent, with leather armchairs, tartan blankets and exactly the right kind of coffee-table books strewn around. It's all made up, of course, but then it doesn't make any pretence not to be. Like his clothes, like his brand, like Hollywood itself – the very essence of the American Dream – this is the personification of wish fulfilment.

'I didn't have a plan... It's been instinct, gut, love, passion and honesty'

In the same way that the British idea of sartorial elegance is based on our perception of Savile Row, in the US the equivalent is Ralph Lauren. Through his menswear you can see the filtered style of the bespoke suit, tailored >>

Photograph **Ron Galella/Getty Images**



For years the only way to guarantee people thought you were British was to wear Ralph Lauren

The godfather of all-American cool attends the Opening Night Gala for Carnegie Hall's 100th season, New York, 26 September 1990

>> to an American idea of what true style means. Not that he'd admit it, but this has been Lauren's cynosure since he started in the industry in 1967: "How can I design clothes synonymous with the American Dream?

"What I believe is not one thing," he said, by way of deflection. "I don't believe that everything has to be a cashmere sweater and a pair of luxury flannels. Not everyone can afford Ralph Lauren Purple Label and not everyone wants it. So I made clothes for the preppy, for the RRL guy, for the luxury sportswear guy. Is it a dressing-up box for the American Dream? I think it's more about me and what I've tried to do. You know, I always admired Frank Sinatra. He had ups and downs but he didn't give up his style. He had what might have been a tough life or character. I don't know his personality, but I believe in the ability to believe in what you're doing and know what's good for you. I'm not him, but I rooted for him when he was down and out. And I watched him come back. The guts and the stamina and some kind of integrity. Same with Marlon Brando. We would all have loved to be Marlon Brando, right? So in my work I've been trying to mirror various sensibilities. I didn't have a master plan and I honestly did not plan this. It's been instinct and gut and love and passion and honesty."

For Ralph years, Lauren was the person who was best at repackaging British clothing and selling it back to us, albeit through a US prism. We called it hyper-Englishness and it allowed us to embrace wooden shoe trees and collar stiffeners and "stuff" that made us feel more upmarket than we actually were. And because we were buying Ralph Lauren and not from Savile Row, it legitimised it. It certainly made Americans – and indeed Italians, the French, et cetera – feel more British. Some might have recalled the story of Giuseppe Tomasi di Lampedusa, the dandy Sicilian prince who wrote *The Leopard*, who was visiting London for the first time to restock his wardrobe in the early years of the 20th century. Having arrived late at night, he'd seen very few people around, so the next morning, when his butler came in to draw the curtains, he asked him excitedly for details of what people were wearing on the street outside. "It seems, *eccellenza*, that you are the only true Englishman in London." One who, in a different time and place, would have probably been wearing Ralph Lauren.

A reminder: for years, the only way to guarantee people thought you were British was to wear Ralph Lauren. We should never forget that Sloane Rangers absolutely loved Ralph, thinking it was a rather brilliant US approximation of how the rest of the world saw the Empire (the Brits having grown tired of the way Savile Row had become stuffy and how Italian tailoring had started to look a bit, well, spivvy). When Lauren likes to say, "Luxury is a sensibility, an approach to life. It's about personal style, quality and timeless elegance," he's wrapping up British tradition, Italian swish and American cool (read casual). So you combine his appropriated British sensibility with his New England vibe, mix in the cowboy theme and what has become a pronounced sports sentiment and you have a rich proposition. "They're all mixed," said Lauren. "But they all come from non-fashion. They all have an origin of being natural, timeless, real – comfortable sensibilities."

What's the secret to Lauren's success? For one thing, it's his extraordinary ability to sell fantasy – specifically, his personal vision of the American pastoral. Lauren's world is mahogany-lined and leather-clad. It's a world where mornings are spent riding horseback and afternoons are whiled away with leisurely games of tennis, played against members of his (beautiful) family. It's a world where women are feminine, beautiful and strong and men are rugged and improbably handsome. It's a world where both children and dogs are welcome and it's a world where not a hair, tooth or facial feature is ever out of place.

British sartorial elegance is based on Savile Row. In the US, it's Ralph Lauren

There is a famous picture taken by Slim Aarons on New Year's Eve 1957 at Romanoff's restaurant in Hollywood, showing Clark Gable, Gary Cooper, James Stewart and Van Heflin smoking and drinking Champagne in white tie. There is no better illustration of Hollywood when it was the pinnacle of American style. The photograph has become known as "The Kings Of Hollywood", an intimate glimpse of that world. "I had done photographs from my New York apartment at 57th and Park to help Alfred Hitchcock on the set design for *Rear Window* and I'd gotten to know Jimmy Stewart," Aarons said. "I was friends with Gable too – I [later] hung around with him when he was filming *It Started In Naples* with Sophia Loren and even played a small part in the movie. When my wife and I went to parties at stars' homes in Los Angeles, I would never go off later and knock them and they knew that. So when I walked over to the bar at Romanoff's with my camera, I wasn't an intruder. In fact, the reason these guys are laughing is that Gable is telling them how bad he thought I'd be in the movie." Not only do all four look like they were dressed by Lauren, but you also get a sense that if he had been around at the time, they would have been.

This is another example of why Ralph Lauren's clothes clicked so well with the American male. If you look back at his advertising over the years, you don't see a lot of celebrity endorsements. Why?

"Why? Because I feel I'm the celebrity," he said, in a rare display of ego. "I'm not embarrassed about that. I became the celebrity. It's Ralph Lauren. You come in to buy Ralph Lauren; you're not coming in to buy someone else. Yes, it's nice for people to love your clothes, and lots of guys like the clothes and I'm thrilled they like it and they have great taste, but I don't believe in celebrity. I believe in the integrity of being a brand; the name is on the door and that's the company. If someone wants to wear my clothes to a party, I don't pay them. I'd rather give them to them. There are some celebrities I like – David Beckham is a good guy, I think. I don't know him very well but I like what I see. But the brand has to be about me. Sometimes you miss things. Sometimes you go off in the wrong direction. I mean, I think I've been slow in China. You maybe hire the wrong CEO. You miss a few, it does happen, but then you get back if you're good. If you're there because it's a fluke, you don't get back. You don't get back unless you really work for it and I believe that. I work hard. I like what I'm doing and I check myself and I try to really know what I'm doing and I know I'm not going to know everything. I'm a big believer in people…

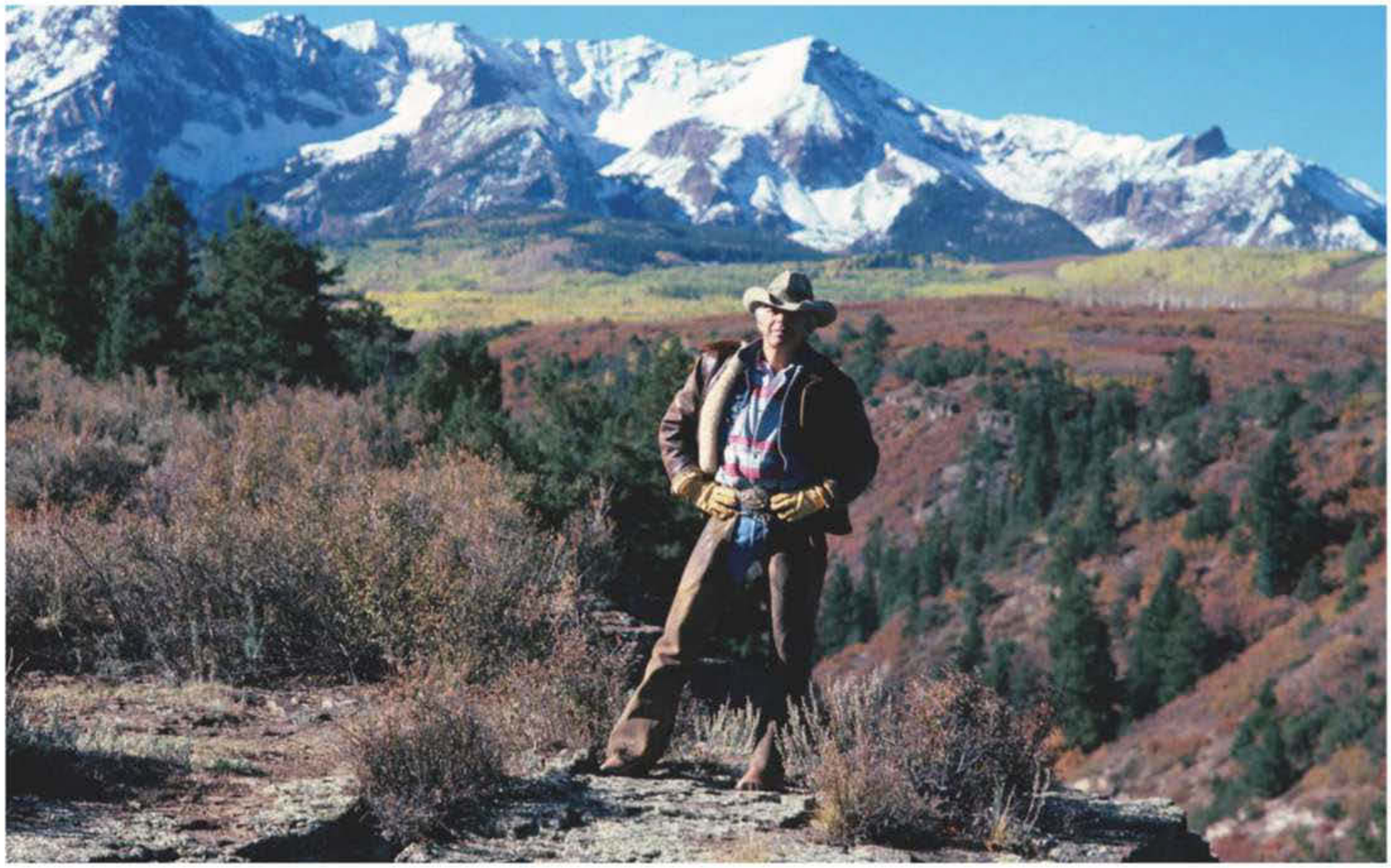
"Now, look, I like stardom. I like when I'm recognised, when I go to Paris and all of a sudden people turn around and know who I am. I get good seats at the movies and the theatre. Years ago, when [restaurant] 21 was hot, the good seats were always on the left side and I went with a guy I used to know who was obsessed with the place and he didn't get the left side. Years later, my wife and I were both finishing with the cinema and we said, 'Let's go to 21.' I said, 'I'm gonna see what happens when I go to 21 and where they seat me,' and they sat me on the left side. And it was a great accomplishment of joy – silliness, but joy. It was like, 'Oh, that's nice.' But I don't sit around and take it easy. Because this is a live business, this is a live world, it changes on you. You can't congratulate yourself, you got to keep ahead. It's a good thing to have some success under your sleeve, though, under your coat, because I think it sort of gives you a little confidence in your life."

Another secret of Lauren's success is his consistency, the ability to look at the production line each season without feeling the need to tinker unnecessarily. "As with >>

Photographs **Getty Images; PA; Shutterstock**

Catwalk shows from 1976 to 2016, a period that saw Ralph Lauren draw on America's cultural heritage to deliver his visual language to every corner of the globe

'I always admired Frank Sinatra. He never gave up his style'



Ralph Lauren at the Double RL Ranch outside Telluride, Colorado, 7 October 1985

>> all major labels that have lasted the test of time – Giorgio Armani, Prada, Bottega Veneta – Ralph Lauren's collections may change with the seasons, but the core DNA of his brand always remains the same," said *GQ*'s Style And Grooming Director, Teo van den Broeke. "Ralph Lauren is the undisputed master of all-American prep. From the pop-colour and pony-clad polo shirts with which he made his name to the trademark Navajo blanket sweat tops, distressed blue jeans and sharp-shouldered power suits, no one appreciates American style better. Though he stepped down as CEO in 2015, he remains the beating heart of the business he built from scratch. And given that next year he'll be celebrating his 80th birthday, that's not to be sniffed at."

If you think Lauren's clothes look generic, then you're not looking hard enough. What he does, time after time, season after season, is design something familiar that somehow looks modern. And when he's not doing that he's designing something modern that looks strangely familiar. How did he do that? How did he make something that looks an awful lot like something you already own, but still manages to create in you the urge to own it? Only when you start wearing his clothes do you understand what the designer, with a consummate sleight of hand, has done. Without any fuss, without a shot fired in anger, he's given you your own personal body armour. Call it a uniform, call it a dress code, call it what you like, it's a sensibility that semaphores refinement and distance and taste in exactly the same way a fancy watch does. It's often said that the right clothes do the talking for you and that's certainly true as far as Lauren is concerned. Wearing his clothes is tantamount to wearing a button badge that says, "I am exactly who I want to be."

It's Lauren's understanding of his own brand that has impressed so many of his peers. "He is one of the best merchandisers in the world," said Manolo Blahnik, when I asked him why Lauren had lasted so long in the industry. "I wouldn't say he influenced me personally – I think what we do is very different – but I am a huge fan of his work and I have an enormous amount of respect for him. Lauren has created an identity, especially for American men. It's strong and easily recognisable." Jason Basmajian, the creative director of Cerruti, was equally flattering: "He was a pioneer in creating an aspirational lifestyle brand across product design, marketing and retail environment. His singular and enduring vision is what's inspiring. Ralph created a dream accessible at any level, from a hand-tailored bespoke suit to a basic polo shirt." Designer Oliver Spencer said, "He single-handedly manufactured the idea of a certain all-American lifestyle." Tailor Richard James: "I've always liked how he took some really quite straight-laced British style and made it beautifully easy-wearing and relaxed."

'It's a good thing to have success: it gives you confidence in life'

As the fashion industry ties itself in increasingly high-vis knots trying to espouse the virtues of luxury sportswear – "No, seriously," one can hear the Milanese designers say, with skateboard magazine in one hand, old Supreme catalogue in the other and panic in their eyes, "even though I've spent 30 years designing top-end double-barrelled suits, what I've always wanted to do is produce big, funky trainers, Bri-Nylon and brocade onesies and oversized fluorescent hoodies…" – there are few designers who have remained resolute, determined to stick to what they know, safe in the knowledge that what they do is what they're best at, >>

Photograph **George Chinsee/Shutterstock**

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Ralph Lauren at Paris' École Des Beaux-Arts to celebrate his sponsorship of the school, 8 October 2013

>> understanding that a designer's DNA is their USP and to tamper with it is foolhardy, shortsighted and potentially ruinous. Sir Paul Smith is one and Ralph Lauren is another – although if you look at some of the collections the US designer has produced, you'll see he has been producing his own version of luxury sportswear for years. Look at the various permutations of Polo Sport that Lauren has sent down the runway over the years or the way in which Lo Heads obsess about mid-Nineties Polo garms. Originally intended for the tennis and yacht set, in the late Eighties the brand was discovered by fashion-forward folks in the Brooklyn projects. They called themselves "Lo Lifes" ("There's a difference between wearing Polo and rocking Lo"), the first of many Lo Head gangs/obsessives. This incongruous subculture has started to influence the brand itself, which earlier this year introduced a capsule collection "filled with everything Lo Heads could want: print-heavy graphics that incorporate a nautical vibe and vibrant colours that take us back to the early Nineties".

Once again, as far as Ralph Lauren is concerned, the more things change, the more they stay the same. And vice versa.

"Half of businesses shutter after five years," said Van den Broeke. "It's a remarkable statistic and one that adds credence to the fact that Ralph Lauren celebrating 50 years since he started his namesake label this year is extraordinary. Over the past half-century, he has navigated the fashion landscape – one littered with obstacles and ever-expanding potholes – with grace, elegance and ingenuity. The only designer to receive all of the Council Of Fashion Designers Of America's top awards (Lifetime Achievement, Womenswear Designer, Menswear Designer and Retailer), at last count Lauren boasted 450 standalone global stores, his company posted global revenues of £5bn last year, he's the designer of both the American Olympic team's outfits and the uniforms of the Wimbledon officials, oh, and he also owns four restaurants. Not bad for a second-generation Belarusian from the Bronx who started out selling kipper ties."

High up in his Manhattan fortress, having spent two hours looking back over his career, Lauren returned, finally, to his obsession with lifestyle and his abhorrence of fashion and his reluctance to follow the market. Without a hint of what the Germans call *weltschmerz*, his ambition appears to be as acute as it ever was.

'My work has never changed. The clothes have, but the principles haven't'

"I don't like fashion. I have nothing to do with it," he said, his eyes suddenly steely, his voice no louder than before. "I just don't care about it. I don't care about what they call men's fashion. I think it's a poisonous voice. People feel like when they do a fashion show they're going to blow their socks off. They get lost in thinking that the papers, the editors, the magazines are going to give them editorial and they're fighting for editorial. 'Look what I did this year!' And they're forgetting about the consumer who wears clothes. They're forgetting about what life's about. They get themselves in a little world and then they can't go any further. But if you look at my past 50 years you'll see that my work has never changed. The clothes have, but the principles haven't. The spirit changes. When people say that's boring, I'll know that I'm not doing it right. Sure, sometimes editors come up and it's like, 'This is not so hot this year...' but the consistency over the years, and the voice over the years, that voice is the same."

And with that, the avuncular shaman of Fashion Avenue, he of the rope shoulder, stood up, and, in the smallest voice possible, said goodbye. GQ

Photograph **Julien Hekimian courtesy of Ralph Lauren**

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— *TV Actor Of The Year* —

ELISABETH MOSS

She's the star of alarmingly pertinent drama The Handmaid's Tale, whose performance won out at the Emmys and inspired resistance against forces of regression, on-screen and off. Praise be? Praise her...

There is a question that everyone – and we mean *everyone* – asks Elisabeth Moss when they interview her. And while this question makes sense, while it's both topical and timely and while it is, in fact, a question you'd sort of be a fool *not* to ask, it is still, seen from a distance, the most insane question one could ask of an actress who is currently playing a slave in a future totalitarian, dystopian United States where women are systematically raped to repopulate the nation.

The question is: are there parallels between *The Handmaid's Tale* and the US now?

"I know!" she says, laughing. "It's *completely* nuts. Completely nuts. And in a weird way, we've almost started to get used to the idea that there's a parallel. That's so strange to me, that it's becoming almost not as shocking. And, you know, I did a show for many years in *Mad Men* [where Moss, if you've somehow missed one of the greatest TV shows ever made, played secretary-turned-superstar ad woman Peggy Olson] that they used to draw parallels with, as far as sexism and women in the workplace and equal pay. And all that seemed striking at the time. But now it's times a million. It's so bizarre."

The bigger irony is that the only one of the four-and-counting must-watch TV shows in which Moss has so far starred that she'd actually *want* to get questions regarding parallels is *The West Wing*, Aaron Sorkin's rose-tinted hymn to government service. "No, there weren't many parallels there. It was very much: this is what our president should be like."

The Handmaid's Tale, adapted from Margaret Atwood's 1985 novel, started its first series on Channel 4 four months after Trump's inauguration, so perhaps the comparisons were inevitable, even if we're not in a directly comparable hellscape quite yet (but, as the joke goes, give it time).

In her pained, tormented role as handmaid Offred – a portmanteau of "Of Fred", as handmaids are the property of their male masters – Moss has mainlined the misery and picked up two Emmys for the first series alone (one for her role as executive producer) and was nominated for two more in July for series two.

The result: over the past two years, over two series, it has been the most engrossing and vital show on TV. It's rarely been light, but always never less than gripping.

Doesn't all that misery... get to her?

"No, not at all, actually. It's incredibly cathartic. It's wonderful to have an outlet for things that I feel and the frustrations that I have. I consider myself very lucky that I get to see something that disturbs me deeply and then sort of shed some light on it, or get to put myself into the shoes of someone who's experiencing losing a child, or sexual assault, rape, all these really heavy subjects that we deal with, to try to show the truth of it. But, no, I don't take it home."

If anything, the only criticism of the second series – which, as the first took us to the end of Atwood's book, with Moss' Offred seemingly on the verge of escape, was out on its own – is that it got darker still and less willing to toe the line of occasional levity as a feel-good TV tax on prolonged discomfort.

Actually, when Moss kicks back, she doesn't watch the kind of complicated, multilayered, lean-forward drama she's become synonymous with. She watches romcoms.

"They're my favourite genre," she says. "I love *When Harry Met Sally*. That's my favourite movie of all time. My personal taste directly contradicts my professional work. I love romcoms. I love comedy. *Veep* is my favourite show. It's very different from what I like to make as an actor and what I'm sort of more stimulated by. Maybe one day. I'd like to make a really smart romantic comedy."

The one direct crossover point between the drama of *The Handmaid's Tale* and the current American administration came when comic Michelle Wolf, at the White House Correspondents' Dinner in April, compared press secretary Sarah Huckabee Sanders to the show's Aunt Lydia character, the fearsome matriarch-cum-drill, who teaches the women how to be handmaids.

"We are graced with Sarah's presence tonight," said Wolf at the event, with Sanders sitting just a few chairs down from her on the stage. "I have to say, I'm a little >>

Story by **Stuart McGurk** Photographs by **Paola Kudacki** Styled by **Anne Christensen**

Blazer by **Saint Laurent**, £1,965. ysl.com. Dress by **Altuzarra**, £925. At Selfridges. selfridges.com. Bow tie by **Ralph Lauren**, £100. ralphlauren.co.uk

‘Offred’s not going back the same person. She’s going back a fighter. It’s time for resistance’

>> starstruck. I love you as Aunt Lydia on *The Handmaid's Tale*."

What did Moss think of it?

"I mean…" she starts, "I think it's funny we've created a fictional character [in Aunt Lydia] that is beautifully and sensitively portrayed by [actress] Ann Dowd… The parallels that people draw are their own parallels to draw."

But did she think the joke was going too far, as Republicans claimed? Or was the comparison fair?

"I mean… it's like, I can see it. But I actually *like* Aunt Lydia in a lot of ways. So I suppose that's the difference between them! One of the things we tried to do this season is to really show there's a human being in there and that there's a person who at one point had a life [and] has compassion for these girls. I mean, I see a lot more humanity and compassion in Ann Dowd's portrayal of Aunt Lydia [than in Sanders]. I'll say that. I do."

On the day we talk, we are hours away from Trump nominating a new supreme court justice. Because they are generally lifetime appointments and because their judgments can shift the country's laws for generations, it's the kind of decision that far outweighs the latest presidential Twitter tantrum. A main worry from a liberal perspective is the possible overturning of Roe v Wade, the 1973 decision that made the criminalisation of abortion unconstitutional. Moss – who supports Planned Parenthood – couldn't agree more.

"Yeah, that's exactly right. I remember asking Margaret Atwood a year ago what we should look for. What are the true signs that things are changing for the worse and that we really need to watch out [for]? And I remember her saying we keep an eye on legislation, on the laws changing. And I'll never forget that. You know, we've been fighting to keep Roe v Wade for many years. But the idea of it being in danger again and really in a legitimate way…"

Moss has become known – via *The Handmaid's Tale*, her role as a lone detective in Jane Campion's Antipodes-set *Top Of The Lake*, the second series of which, last year, saw her breaking up a forced surrogacy ring, and, of course, Peggy's rise in *Mad Men* from Don Draper's secretary to his creative rival, via meme-generating walkout shots – as something of a feminist icon.

Most recently, she says, she was pitching around the idea of making a TV series about the real life of Mary Mallon, better known as Typhoid Mary, and how the Irish immigrant to the US spread the disease among several families for whom she worked without displaying any symptoms herself. Yet several (male) studio executives dismissed the idea, telling her it was "a bit female". She says her "jaw dropped" at the response. ("You can think that, but you definitely can't say it out loud. It's just insane and dumb. Because look at what has happened with *The Handmaid's Tale*.")

Eventually, the show was commissioned by a combination of the BBC and Annapurna, a Hollywood powerhouse run by billionaire Megan Ellison, one of the rare female-led studio houses (and one behind everything from *American Hustle* to *Phantom Thread*).

"I just think it's smart of them. It's one of those things over the past few years, the landscape of television has really changed and I've been such a sort of intimate part of it. Going from *Mad Men* for so many years and then *Top Of The Lake* and then into *The Handmaid's Tale*, I've had a really close inside look at that sort of landscape changing. And it was only a few years ago that a project led by a woman, starring a woman and about a woman was received with, 'Well, we're not sure.' And now that's just a ridiculous thing

'I'm lucky. I get to see something that disturbs me and then shed light on it'

to say, because most of the great shows are led by women. So as far as Annapurna and Megan and Sue [Naegle], who runs the TV department over there, they're just being smart. They're just women. I mean, it's what makes money. It's what gets acclaim. It's what wins awards. It's one of those things where it's like, 'Oh, they're just the first people to wake up.'"

When Moss started *Mad Men*, she says, she was given no real idea how important her role would end up being.

"No. I knew [Peggy] was going to get pregnant and have the baby at the end. But as far as her professional rise and her import to the story in the show, I had no idea."

There were, however, clues. "Matt [Weiner, the creator] gave me second billing on the show. So he always knew I was going to be an important part. But I didn't notice at first! I didn't watch the show on television so I didn't notice."

But she also adds that, naturally, it was a bit down to her too.

"The writers feed off what the actors are doing," she says, "the person that the character is becoming." Put another way: "Basically, if I'd have sucked at it, she probably wouldn't have been a big part of the show."

When thinking back to *Mad Men* ("And I actually haven't thought about it in a while"), two scenes come to mind for Moss.

One is in a series four episode called "The Suitcase", in which Peggy and Don are sitting at a bar and Don asks if she ever thinks about the child she gave up. ("I try not to," Peggy replies, "but then it comes up out of nowhere… Playgrounds.")

"That was my favourite line she ever had. It was so simple and so perfect and sort of sums up *Mad Men*. You don't need a lot of words if you hit the goddamn perfect ones."

Her favourite scene, though, was when she tells Don that she's leaving him, that she, a woman who started as his secretary, is going to be his direct rival and that she thanks him for all of it.

"And then she goes and gives him her hand and he kisses her hand. And it just was such a perfectly written scene and an incredible moment after all of those years for those characters, and that strength and how hard that would have been." It sums up, she says, her love of TV. "You don't get that unless you do five, six, seven seasons of a show." The costume she wore that day, she adds, was the only one she kept.

Tomorrow, she's about to have her first meeting to start hashing out series three of *The Handmaid's Tale*. As an executive producer on the show, she won't simply wait for the lines, but will decide, through helping shape the storyline, what those lines should be and everything in between.

The second series ends – spoiler alert – with her character, Offred, deciding to stay and fight rather than run away.

"And I love that ending so much," says Moss, "and I think it's going to be hard for people to watch. It may be hard for people to understand. But for me it's very important."

Her character realises, she says, "that this fight is bigger than just herself. It's bigger than just her family. It is bigger than her own daughters. It's about other people's daughters. The personal becomes political and she decides to turn around, literally, and go back. But she's not going back the same person. She's going back a fighter. It's time for the resistance. It's time to really fight back and it's time to change." The third series, she adds, will be nothing like what's gone before. "I think we need to go places that we haven't gone before. We need to break the show open and break it open really wide."

It is, she allows, "a very timely ending". GQ

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‘Writers feed off what the actors do, the person their character is becoming’

Lifetime Achievement

JOHNNY MARR

Since 1982, when he became his generation's most influential guitarist, the former Smith has nailed solo stardom and collaborated with more major musicians than we've given awards. Not only is he the industry light that never went out, he now shines brighter than ever

Story by **Anna Conrad**

Photographs by **Steve Schofield** Styled by **Tony Cook**

‘There’s nothing like an award ceremony to bring out the ambition in you’

Jacket, £2,095. Trousers, £470. Shirt, £269. All by **Lanvin**. lanvin.com. Bow tie by **Drake’s**, £95. drakes.com. Shoes by **George Cleverley**, £525. At mrporter.com. Socks by **Boss**, £12. boss.com. Jewellery, Johnny’s own.

Johnny Marr is awaiting a vitamin jab. Since coming back from playing the Fuji Rock Festival in Japan he's full of cold, which he explains is a rarity, possibly due to the 54-year-old's rather mindful lifestyle. Vegan and teetotal, Marr can sometimes seem like the world's oldest millennial – relentlessly focused on work and forever side-hustling.

"In terms of teetotal and all of that, it purely was more radical than being more temperate," he says between sips of green tea. "If I thought partying and drink and drugs was going to make me a better musician then I'd be doing it. I don't have any kind of puritanical reasons, but I have to think that clean energy is more useful and I've got to say more fun."

It's been 31 years since The Smiths disbanded. As one of the group's founding members, Marr was key in changing the audio landscape and reinventing guitar music for a new generation and, like Chic frontman Nile Rodgers, has since performed with, collaborated with and met just about everyone.

From Bryan Ferry ("Pretty awe-inspiring"), to Paul McCartney ("Anyone working with him is going to be half paralysed by the occasion"), Talking Heads to Pet Shop Boys, while also being a member of The Cribs, Modest Mouse, The The and more, there's an entire Wikipedia page dedicated to people Marr has worked with. He's also been one of the few to bridge the Liam and Noel divide by working with the Gallagher brothers on Oasis' *Heathen Chemistry*.

Recently, Marr collaborated again with Noel, on High Flying Birds' single "If Love Is The Law", released last month. The two are old friends, though their working relationship is more formal than you might imagine. "It's never casual, which might surprise people. Without getting too precious, we both know that there's something at stake. I never walk into the studio working with anyone thinking, 'Oh, this is a lark.'"

Considering he's worked in two of Manchester's biggest bands, who does he think would be more likely to reform, Oasis or The Smiths? "Oasis," he says, adding, "I don't think they need to. I always say: what's wrong with doing new stuff?"

Marr's treadmill mentality spurs his work ethic. In 2011, that "new stuff" was attending the Oscars, after working with Hans Zimmer on the *Inception* soundtrack, which was nominated for Best Original Score. Having put in 15- to 16-hour days with Zimmer, he started to understand the allure of the red carpet. "I'm not at all a competitive person – it's probably a failing of mine – but I wasn't at all bothered about whether we won anything or not… until I got there. There's nothing quite like that red carpet and that award ceremony to bring out the ambition in you."

It's one of the many reasons Marr is befitting of *GQ*'s Lifetime Achievement Award,

'If I thought drink and drugs would make me a better musician I'd be doing it'

which is a credit to the musician's obsessive spirit, his drive and innovation and his occasional competitive streak (when a red carpet strikes). With his twentysomething mentality, his fifties have thrown up one learning curve in particular: "Honestly, that life is short. To me, that isn't a bleak comment or a bleak notion; it's a source of optimism and positivity. We're not here very long, so try [to] make our mark on everybody around us and, in my case, its culture maybe."

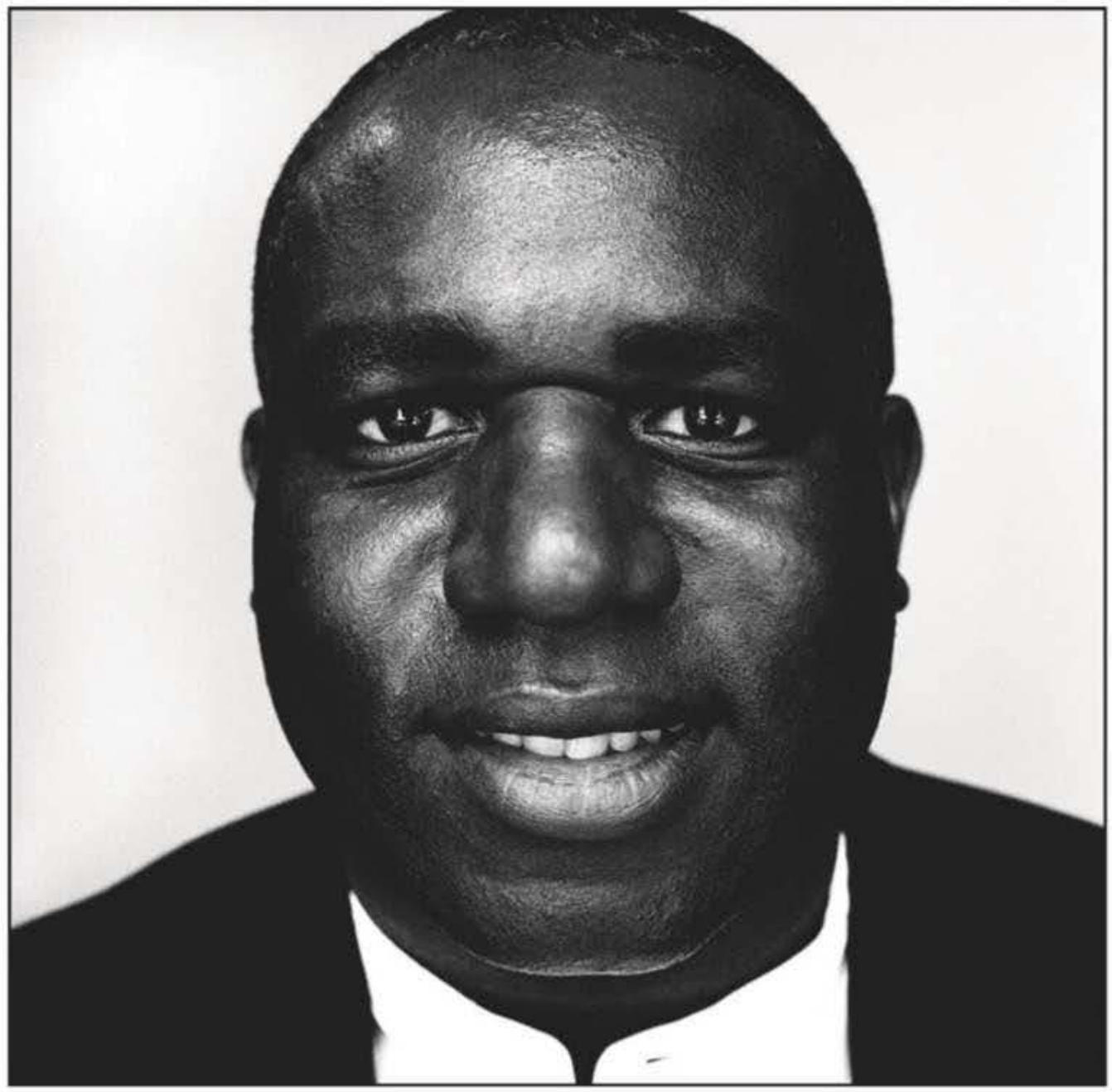
Thankfully, vitamin injections haven't put Marr off gigging for long, as after the *GQ* Awards he's on the road for almost four months, something he's grown to love over the years. "I wasn't so keen on it when I was younger, mostly because I was so obsessed with the studio and making new records. I spent the first half of my career obsessively in the studio, which is why I ended up on so many people's records and it took everybody else, from whatever band I was in at the time, to drag me out on the road. So I was never one of those sorts who couldn't wait to get up there and be worshipped. That wasn't my thing." He adds, "But I'll take that now." **GQ**

‘Anyone working with Paul McCartney is going to be half paralysed by the occasion’

Grooming **Carol Morley** With thanks to The 100 Club

Jacket, £2,160. Trousers, £860. Both by **Saint Laurent**. ysl.com. Shirt by **Givenchy**, £650. givenchy.com. Shoes by **George Cleverley**, £525. At mrporter.com. Sunglasses by **Cutler And Gross**, £320. cutlerandgross.com. Socks by **Boss**, £12. boss.com. Jewellery, Johnny’s own.

Politician Of The Year



DAVID LAMMY

For one of our highest honours, GQ elects an MP who put social justice before personal ambition

As he sits back in his House Of Commons office, David Lammy reflects on a political career that has defied conventional trajectories.

"I do genuinely believe that I am in some senses privileged to have a platform in an extraordinary political age," he says. "Issues of race, of immigration, of identity are contested and debated vociferously at this point in time, in a way that I just could not have perceived, or believed, when I was at university."

To backtrack: when I first met the Labour MP for Tottenham, almost two decades ago, he was a New Labour meteor, a barrister with a postgraduate degree from Harvard, certainly destined for high office. A health minister a mere two years after he arrived in the Commons in 2000, he rose through the ranks to become a minister of state for culture in 2005 and privy councillor in 2008. He was at the very centre, in every sense.

Since then, however, he has followed a different – and, frankly, more compelling – path. It is usual for politicians to be passionate tribunes in their youth and technocrats in middle age, but this 46-year-old has reversed the sequence. "I deliberately am not interested in preferment [now]," he says. "I try very hard not to make that my central focus."

Instead, when Donald Trump visited Britain in July, it was Lammy's powerful speech in Trafalgar Square that best captured the righteous fury of the protestors. At the height of the Windrush scandal – as it became horribly clear that thousands of people who arrived in the UK from the Caribbean between 1948 and 1971 were quite wrongly facing deportation – Lammy was once again on the front line, fighting for their rights. And, to this day, he remains sleepless in his pursuit of justice for the Grenfell Tower tragedy. "I've got to be honest. I'm not impartial. Often in politics one's required to be a bit impartial, but I lost someone I know in that fire," he says.

How to account for the change in Lammy's political direction? I don't think that his ambition has declined: quite the opposite, in fact. Rather, it is now focused like a laser upon campaigning and the heavy lifting of social justice.

All of which being said, is he still an optimist? "Oh." He grins. "I suppose ultimately I am." We fight on, we fight to win? "That's right." **GQ**

Story by **Matthew d'Ancona** Photograph by **David Bailey**

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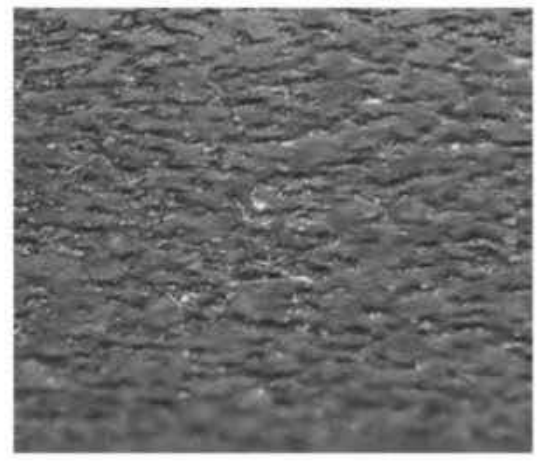

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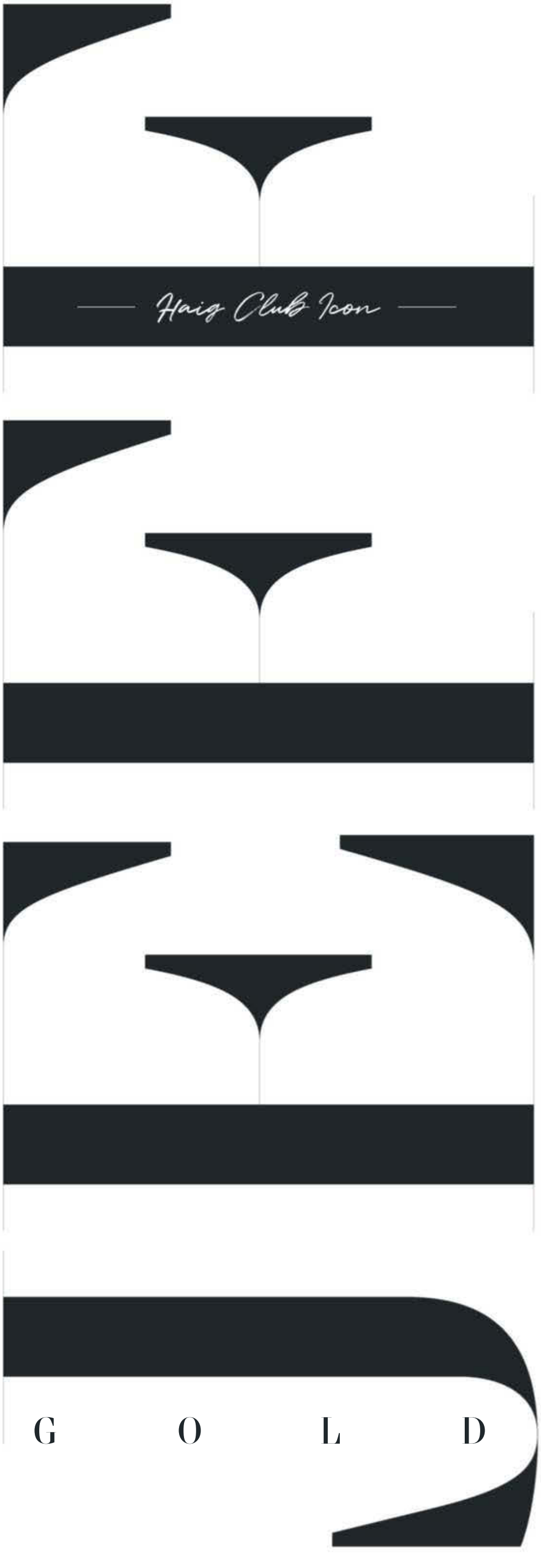

Inimitably cool, endlessly charismatic and, best of all, back, back, back: this year's model of nu-retro insouciance delivered a grand resurgence that shows no signs of slowing

You know when someone meets Keith Richards and you say, "Wow! What was he like?" And they turn to you and go, "Exactly like the Keith Richards you hope to meet." And you just get it because even if you've never met "Keef" yourself, nor seen The Rolling Stones live, Richards' highly potent rock'n'roll mythology has permeated into your every pore through a sort of cultural osmosis. You know about Richards like you know about *Star Wars* or Marmite – it's in the water you drink, the air you breathe and on the toast you burn.

Well, now I do the same when Jeff Goldblum's name pops into a conversation, which in 2018 it has done with surprising regularity. "Oh, yeah, I love Jeff," I say. "I've met Jeff," I say. "I spent an afternoon with Jeff going through his wardrobe picking out Saint Laurent boots and Prada polo shirts…" I say. Then whoever is putting up with my fist-bitingly crass humblebragging sighs, "So, what was he like?" And without so much a beat I go, "Well, exactly like the Jeff Goldblum you hope to meet." And people just get it. I mean, you get it, right?

Of course you do, because Jeff is Jeff! The Jeffster! The Goldbluminator! As he'd fully agree, there's no one else quite like him, something that his re-emergence onto our big screens this year has helped remind us.

In the past 12 months he's added campy wit to the Marvel cinematic universe in *Thor: Ragnarok* and wagged the dog in Wes Anderson's animated tail – sorry, tale – as the voice of "Duke" in *Isle Of Dogs*. Not only that but his blink-and-you'll-miss-it cameo in *Jurassic World: Fallen Kingdom* was the best thing about the film by miles; despite the surrounding plot architecture, Goldblum's performance, uh, found a way… And he's on a roll, starring in sci-fi crime drama *Hotel Artemis* with Jodie Foster, a science show for National Geographic and releasing an album of jazz covers.

What's clear is that Goldblum has become a mascot for everything decent about humanity – this year more than ever we've seemingly needed Goldblum's touchy-feely comic tonic to combat the heat of the inferno that rages outside our windows. Jeff's vibe makes the forthcoming apocalypse almost palatable. When we met that afternoon in late spring, at his beautiful house perched high in the Hollywood Hills overlooking the Chateau Marmont, he was gracious, candid, very tall and as charming as you might imagine. But then, of course, you knew that, right? **GQ**

Story by **Jonathan Heaf** Photograph by **Doug Inglish**
Styled by **Andrew T Vottero**

Production **A+ Productions** Tailoring **Lena Travkina** Prop stylist **Ali Gallagher** Digital technician **Maxfield Hegedus**
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Blazer, £2,340. Shirt, £415. Bow tie, £165. Trousers, £810. All by **Tom Ford**. tomford.com. Glasses by **Jacques Marie Mage**, £413. At Bergdorf Goodman. bergdorfgoodman.com. Watch and rings, Jeff's own.

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Goldblum has become a mascot for everything decent about humanity

PAUL WELLER

As his new, laid-bare record caps a ten-year period of renewed critical acclaim, we salute the British musical icon who continues to reinvent, redefine and reassert his remarkable sound

Story by **Dylan Jones** Photograph by **Mary McCartney**

Grooming **Jane Bradley**

Paul Weller might like to say otherwise – "I always take great care with melody and if you think the tunes are better on this album it's only because of the lack of augmentation" – but the bucolic songs on his new record, *True Meanings*, have taken him to another career peak. Largely acoustic, there is a level of sophistication, maturity and intricacy here that moves him to yet another plateau.

Yes, *True Meanings* really is that good. He might have spent the past ten years making some of the most inventive records of his career – OK, OK, we admit it: we at *GQ* are big fans of Weller – but with this album he's returned to a lyrical, rootsy vibe that many will remember from *Wild Wood*. Basing most of the choices around a similar chord grouping, Weller has produced a collection of songs on this album that have a real cohesion to them. We wouldn't dare call it a concept album – prog rock being one of the few musical genres that Weller still hates – but all the songs are of a piece. The thing that really shines through on *True Meanings* is Weller's song-writing, which, far from tailing off, is just as strong as it ever was and actually maybe even stronger. Three of the songs – including the rather extraordinary "Bowie" – were written with Erland Cooper from the Orcadian folk rock band Erland & The Carnival, while there are also contributions from Noel Gallagher, Lucy Rose and Martin Carthy. Weller himself calls the album grandiose yet delicate and he's not wrong. "The Soul Searchers", "Mayfly", "Old Castles", "Aspects" – every one of the 14 tracks is worthy of your attention.

"The album sounds the way it does because of one song," says our Songwriter Of The Year, as he sips cappuccino (some things never change) in his favourite Maida Vale café, Raoul's. "There's a tune on the album called 'Gravity', about four songs in, which I love, and everyone who heard it really loves that tune. It's been around for five or six years, so I kind of built the album around it, to build a home for it almost. Also, in a tongue-in-cheek way I thought, 'That's what 60-year-olds do: make acoustic records.' After making a few albums that have been kind of experimental, I wanted to make an album that's just songs – just voice and guitar predominantly. So it stands on its own merits."

Ah, yes, 60. It's sometimes difficult to imagine that Weller was the chin-strutting leader of The Jam all those years ago, because he is now one of rock's genuine elder statesmen.

"Sixty is quite a monumental birthday. I thought 50 was quite a milestone, but 60… I marvel at where it's all gone. I see Glen Matlock [of Sex Pistols] quite a lot and we might be chatting about being in the 100 Club in 1977 and you just have to stop and think, 'That was over 40 years ago.'"

This record is as pure as you're ever going to get with Weller. Stylistically, it may follow a traditional form, but it is not a genre record. Some have said the record is very John Martyn, very Nick Drake, but to him it's just his voice, his guitar and, of course, his songs. Paul Weller, unplugged.

Unsurprisingly, he still doesn't listen to criticism. The only person he ever listened to was his father – "When I played him a track off *Confessions Of A Pop Group* all those years ago [30 precisely, as it came out in 1988], with all the strings and brass, he said, 'What is this?' I don't know if anyone would say you're barking up the wrong tree, but never-theless, when you're sitting next to someone and you play them something, you know if they like it or not."

At heart, Weller remains a fan of music (he acknowledges he is far more catholic than he's ever been) and of musicians, specifically The Beatles – seriously, how could an interview with Weller not mention them? He is still in awe of their work, will still buy any magazine with them on the cover and acknowledges Paul McCartney's god-like status. "We know so much about them now and I'm not sure there is really any more to learn, but the records are continually surprising."

When I ask him what's on the cover of *True Meanings*, in this age when the covers of albums don't mean as much as they did in The Beatles' day, or even The Jam's come to that, he flashes me a smile. "Actually, it's a very nice shot of me sitting in a chair," says the 60-year-old modster. "Not a rocking chair, though, a nice plush armchair."

Is *True Meanings* Weller's best record for a decade? Only completely. And if there is a better record than this before Christmas, we'll be very surprised. GQ

‘The album sounds the way it does because of one song. I built a home for it’

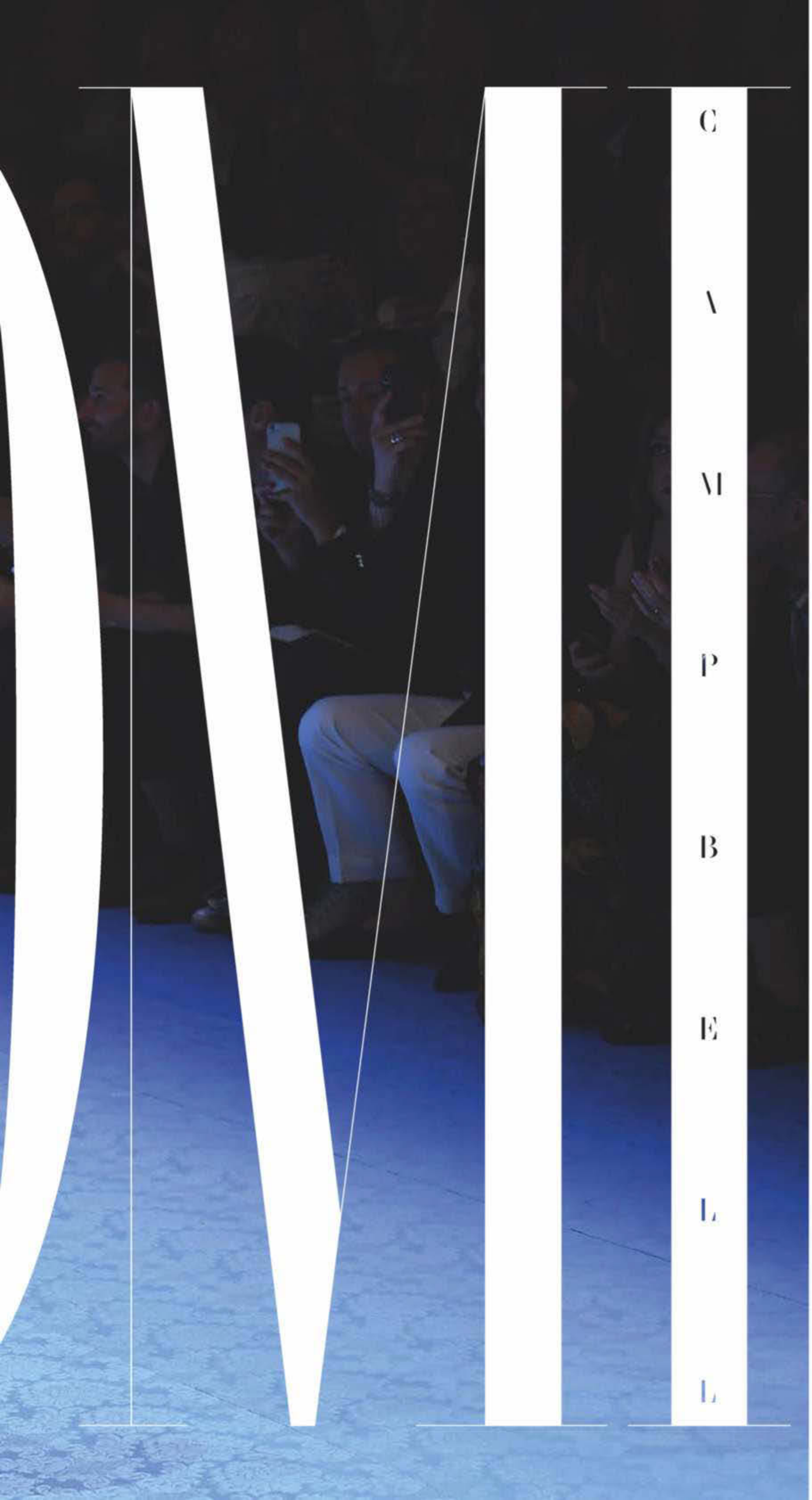
Paul Weller photographed in London for British GQ, 12 July

— Fashion Icon —

‘I’ve had an amazing journey, but we are here to help the next generation’

Naomi Campbell walks for Dolce & Gabbana at Milan Fashion Week Men’s SS19, 16 June

Photograph **Getty Images**



With great beauty comes great responsibility, and as a fearless voice in this new age of activism, one all-conquering supermodel walks tall

Story by **Bill Prince**

Photograph by **Jacopo Raule**

Sometime around the moment music went free, fashion replaced it to become the supreme cultural force of the age. Now it too is being disrupted – by a coalition of forces willing to speak truth unto power. And to meet the current mood to "clean house": someone uniquely suited to represent it, Naomi Campbell – model, activist, catwalk crusader, a woman who's slipped seamlessly from the gilded frow of celebrity walkers to reposition her industry at the heart, rather than the mercy, of the tumult.

It's in the spirit of the convener to mould the "next" into the "now". But, at 48, after three decades at the top of her profession, Campbell knows her place ("My occupation is model"), while recognising it as the crucible of her power. "I've had an amazing journey," she says, "but you are here to help the next generation." It's why, in May, she again cohosted the Fashion For Relief catwalk show (for Time's Up) and in December will lead celebrations in Johannesburg to mark the centenary of her "honorary grandfather" Nelson Mandela's birth.

No less important is her advocacy for young designers, especially from countries underrepresented at fashion's top table. Then there's her high-vis support for her friends, the recently departed Louis Vuitton head of menswear, Kim Jones (now at Dior), and the man who replaced him, Virgil Abloh. "They will go down in history for what they are doing," she says.

So how does it feel to receive *GQ*'s inaugural Fashion Icon Award? "It's a wonderful honour. And I cherish it for all the women in my life. We have carried each other through many parts of our careers and I'll never forget that." **GQ**

HARRY KANE

— Sportsman Of The Year —

Following a golden performance at this year's World Cup, GQ lionise the England captain who united a nation

Story by **Stuart McGurk** Photograph by **Greg Williams** Styled by **Daniel Rhone**

Jacket, £995. Shirt, £145. Bow tie, £45. Trousers, £250. All by **Gieves & Hawkes**. gievesandhawkes.com. Shoes by **Dior**, £550. dior.com. Boss Bottled fragrance by **Hugo Boss**, £39. hugoboss.com

‘No one expected us to get that far. We overcame a lot of obstacles’

The date is 26 July, only 15 days since England played Croatia in the semifinal of the World Cup in Moscow, just over two weeks since they took the lead then lost it, but were, for about an hour at least, heading to a World Cup final – something they hadn't done for over half a century. Until, of course, they weren't.

We may not have won it, but we won't forget it: after all, it was a World Cup charge few could have expected, a reignited love affair with the national side absolutely no one could have predicted (and that still feels like a fever dream). But it was also something else: an introduction to the world stage, if one were needed, of one Harry Edward Kane, England's youngest ever World Cup captain, England's first World Cup top scorer since Gary Lineker 32 years before.

Having gone into the tournament off the back of a season with Tottenham Hotspur in which the 25-year-old scored a personal best 41 goals in 48 games, you would imagine, two weeks after the World Cup, he is currently on a well-deserved holiday – *GQ* grabbing some time for his Sportsman Of The Year photoshoot on a private island in the Maldives, say, just before he goes off for a swim.

You would be wrong. We are in Enfield, North London, near the striker's home.

The reason for this is simple: his partner, childhood sweetheart Kate Goodland, is heavily pregnant with their second daughter and so they can't travel.

So is Kane at least kicking back after *GQ* are done with him for the day? No. Granted, he's just back from a few days watching The Open in Scotland, but today, the hottest of the year so far? Today, he explains, he has to be finished with the shoot by at least 11.30am, as he's going in to training.

But… aren't the Spurs squad, someone on the *GQ* crew asks, currently away on a pre-season tour of America? Sure, says Kane, he doesn't *have* to go in to train – in fact, along with the rest of Tottenham's England contingent, he's not due back until 6 August.

You could write a lot about what makes Harry Kane the best pure striker in world football (and he is – Lionel Messi and Cristiano Ronaldo are essentially roving wingers): his bullet shot, nearly always kept low and arrowing just inside a post, his all-round hold-up play, his first touch, his strength, his selflessness, but that, right there, is as good an explanation as any for what makes Harry Kane Harry Kane; a player not born, like Wayne Rooney or Paul Gascoigne, with particularly prodigal talent – one known, in fact, as the "runt of the litter" by the Spurs development coach when he was in his teens – but one, through endless practice and relentless self-improvement, who has made himself the world's pre-eminent striker through sheer force of will.

Even penalties he scored during England's World Cup run – three in total, four including the shoot-out versus Colombia – were a testament to it. Each brutal dispatch was the tip of an iceberg, endless hours hitting penalty after penalty in training underneath. Before each game, Kane decides not just where he would place a penalty should he get one, but plans for up to four.

'We could have been one game away from winning the World Cup'

Doesn't he get nervous?

"I get nervous," he says. "But I'm obviously someone who likes to practise and have a routine in everything I do. Once I put that ball on the spot, I go into my same routine, I go into my own little zone. I know where I want to put the ball."

How does he look back on the World Cup? An accomplishment – given all they did and weren't expected to do – or regret they didn't go further?

"I think obviously a bit of both. When you go out in a semifinal you were so close. You always think: if we could have just got over the line we'd have been one game away from winning the World Cup. But overall it was an amazing tournament for us. I don't think anyone expected us to get that far. We overcame a lot of obstacles – winning the penalty shoot-out, scoring last-minute goals, winning the knockout games. It's something we can build on with the Euros coming up. It's great to have the fans back looking forward to watching England."

Kane says he still has flashbacks of the semifinal against Croatia. He's watched the highlights of it on TV, he says. What stood out? "There was stuff we could have done better. We could have done better when we conceded the goals. We could have done better with the chances we had, especially in the first half. Unfortunately for us, Croatia got that little bit of luck they needed."

Kane himself – in a rare act of profligacy – missed a good chance in the first half against Croatia to make it 2-0. After being slipped in by Jesse Lingard, Kane shot at the keeper, before hitting the post from a tight angle on the rebound. Or so it seemed and how it was reported. I tell him I didn't realise until watching it back that he didn't hit the post. His shot was going in, but the keeper somehow managed to scramble back and get a toe on the ball, deflecting it against the post. He looks almost relieved I spotted it.

"Yeah, it was a weird sequence of stuff. Somehow he got a toe to it. Then the linesman gave an offside after." Which it wasn't. "Yeah. Obviously VAR would have looked at it [if he'd scored]. But, yeah, the keeper made a fantastic save. No one really saw it. People thought it just hit the post, hit him and went over the bar. So, like I said, it's small margins in these big games."

His club manager, Mauricio Pochettino, texted him after the game. "There weren't too many words. He knows what it's like as a player to go out in these big games. As a player, you just want to deal with it yourself. No matter what anyone says, it's still going to hurt for a little while."

One small criticism of Kane was that, despite scoring six goals in seven games to finish top scorer, he didn't quite seem the same dynamic striker on the last line of the defence everyone is used to seeing when he plays for Spurs. Instead, he dropped deeper, held it up for others and so was less of a threat himself – a No10 instead of a No9.

"I think we play different styles," he says of Spurs and England. "We play two upfront with England. The gaffer wanted me and Raheem [Sterling]: one drop, one go. Then we've got Dele [Alli] and Jesse [Lingard] to run in behind. So he didn't want everybody – all four of us – standing up the pitch, you know?"

Ever the team player and model captain, Kane insists, "I'm happy with both. I like playing both. I feel I do both jobs pretty well."

Before he goes off to an all-but deserted Tottenham training complex, I have one last question. Who was the best at *Fortnite*? (The multiplayer team shoot-'em-up the England squad competed in.)

"Dele [Alli] is the best," he says, adding quickly, "He plays it the most. I think I'm a good second place."

You'd imagine not for long. GQ

Photograph **Daniel Chesterton/Phcimages/Cover images** Grooming **Oliver Woods**
Photography assistants **Luke Beresford; Mark Hilton**

Harry Kane celebrates after scoring against Tunisia in Volgograd at the World Cup, 18 June

‘Once I put the ball on the spot, I go into my own little zone. I know where I want to put it’

PHILIPP

Brand Of The Year

The always-on Insta feed, the action-movie catwalk shows, the ‘Champlein’ fountains, the bombast, bling and bravery with which he built it all from scratch... you get the picture. After another 12-month exercise in unabashed pluto-play, the one-man hyper label ’chutes in for our award

Story by **Nick Carvell** Photographs by **Tony Kelly**

Philipp wears suit, £2,205. Shirt, £370. Tie, £163. Sunglasses, £400. All by **Philipp Plein**. philipp-plein.com. Watch, Philipp's own.

Precisely two days before I speak to Philipp Plein there is a break-in at the designer's store on London's New Bond Street. Thieves smashed the doors and reportedly stole thousands of pounds' worth of stock. In response, Plein posted a CCTV video of the robbery on his Instagram feed and a photo of the damage captioned, "Last night my store on New Bond Street in London got robbed! They could have robbed Cartier next door but they preferred obviously PP... fan love $."

What's more, Plein also asked his PR company to issue a press release with all the details and pictures of the break-in – a response that, to many, might seem bizarre but is typical behaviour on Planet Plein. "What can you do in this kind of situation? You can sit around and cry that they destroyed your door and stole your stock or you can make something good out of it," Plein tells me. "That's characteristic of the brand I've built. You either say the glass is half empty or the glass is half full. And I prefer to say the glass is half full."

This penchant for the unorthodox is what has, over the past decade, come to set the German designer – who spends the majority of his time at his home in Lucerne, Switzerland – apart from his peers. "Believe me, the fashion world was against us from the start," he says bluntly. "I have experienced all of it before. When I got to boarding school as a teenager I had long hair when all the guys had short hair and wore cargo pants and polo shirts. I tried to fit in, but after a few months I realised that wasn't me and that I didn't have to fit into a system I didn't support. That's how I handle my business now I'm in the fashion industry."

It's a strategy that, thus far, has worked incredibly well. Having launched his eponymous high fashion clothing label in 2008, Plein now has more than 120 stores globally and last year reported a turnover of approximately £230 million. His brand portfolio now comprises four labels: Philipp Plein, Plein Sport, Plein Kids and, most recently, Billionaire Couture. At a time when many fashion brands are wobbling, Plein is winning.

It's in part thanks to the legion of superfans the designer has collected over the years, many of whom you'll find at his high-octane fashion shows. I have sat in the front row for some of these and each one has topped the spectacle of the last. I've witnessed car chases on the catwalk. I've seen a live performance from the Harlem Globetrotters and I've seen supermodels slink around in fountains filled with bottles of the label's own-brand Champagne (make that "Champlein") in the garden of his Cannes villa. I've sat behind Tiffany Trump, next to Paris Hilton and seen Lil Wayne storm off stage during his performance after the fashion crowd wasn't responsive enough for his liking. With thousands in attendance on specially constructed bleachers, these shows are more rock concert than fashion presentation. >>

‘I live the brand. I have to be the brand. If I didn’t do it, I wouldn’t be successful’

Philipp wears suit, £2,205. Shirt, £370. Tie, £163. Sunglasses, £400. All by **Philipp Plein**. philipp-plein.com. Shoes, Philipp’s own.

>> The most interesting thing about said shows is that they're never just attended by the press, but also by Plein's (inordinately wealthy) clients, all of whom come dressed head to toe in the brand's exotic-skin jackets, ripped jeans and Swarovski crystal-encrusted dresses. They're not only there because they love Plein's clothes, but also because they've bought in wholesale to the seductive image his shows present: a bombastic and boisterous lifestyle that Plein clearly enjoys (see his personal Instagram account for proof). "I live the brand. I have to be the brand. If I didn't do it, I wouldn't be successful," he says. "The difference between Philipp Plein and lots of other brands is that you can still see the person behind it. It feels authentic."

All of this is even more impressive when you consider this isn't the career Plein imagined for himself. At 22, he was selling luxury dog beds, dropping out of law school as the orders started rolling in on his way to making his first million. As his furniture business grew, he looked for ways to attract people to his stand at trade fairs, adorning it with crystallised cushions and accessories to catch buyers' eyes. It was a customised army jacket he studded with crystals that turned him fully on to fashion – when the jacket started accruing more orders than the clothes rack it was designed to sell. "I learnt how hard it is to sell a chair and how easy it is to sell a jacket," he says, laughing. "People always ask me, 'Why is Plein so bling?' This was our way to be relevant, to stand out. Call it bling. Call it whatever you want. We created product that was irreplaceable."

This hits to the heart of Plein's success: he understands that to have a voice in an oversaturated market, you need to find your customer and, most importantly, give them what they want, when they want it. Does he have advice for men who might want to achieve what he has? "Never get comfortable," he says. "If you start to get comfortable, you risk losing everything. You need to have discipline to be successful and stay successful."

And it's a path on which Plein intends to stay. Over the next couple of years he's to design the "official uniforms" for AS Monaco FC (a new partnership), in addition to opening new stores in Las Vegas, Madrid, Geneva, plus two new Billionaire Couture outposts in Paris and Monte Carlo. There are also restaurants and clubs on the horizon and that's before you get to his first fragrance. What's more, the ground has just been broken on his new 40,000-square-foot Greco-Roman mansion in LA.

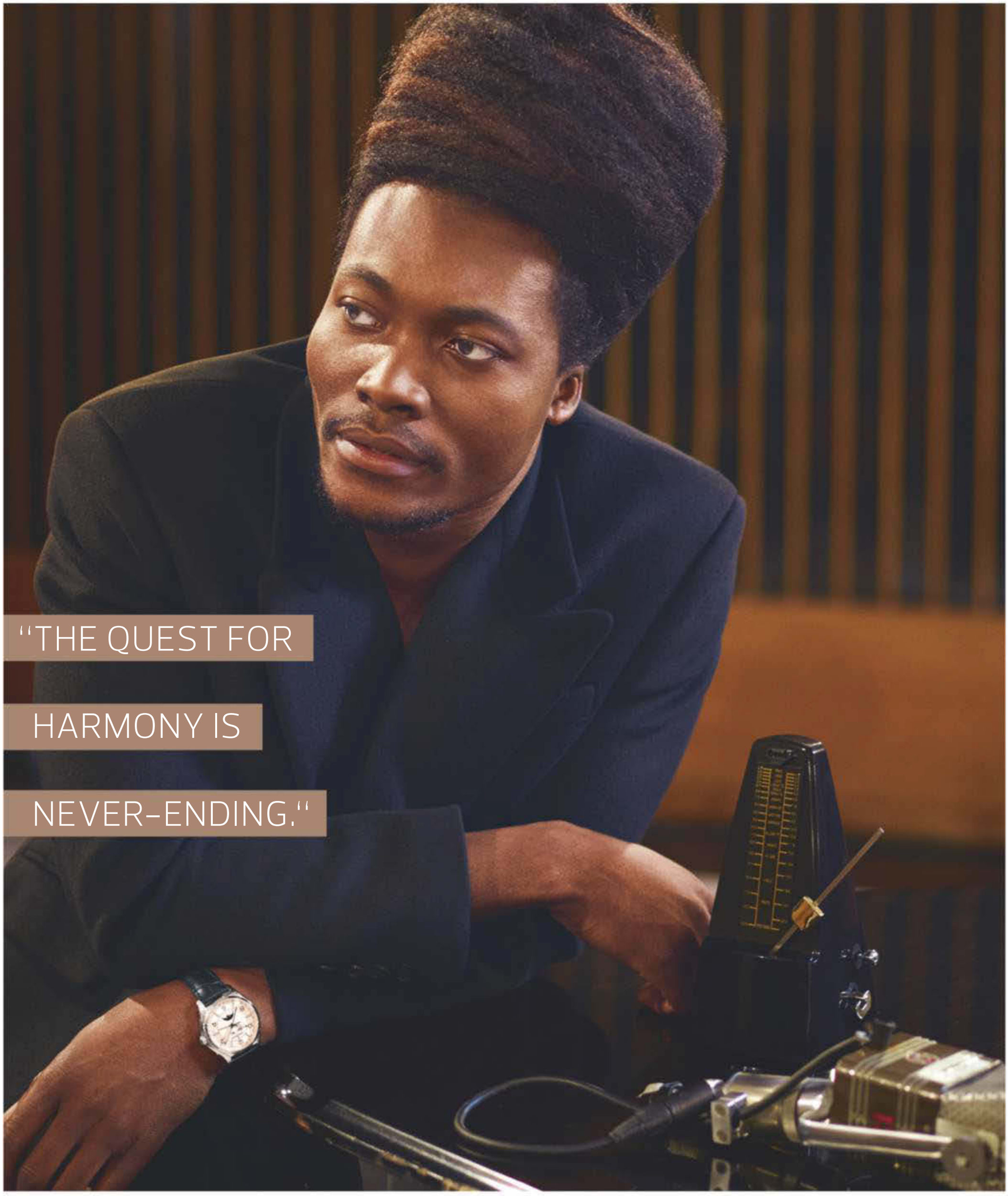
Of all of this, what is his proudest achievement? "I don't have rich parents. I don't have investors. I don't have credit from a bank," he says. "This is what I'm really proud of. I have stayed independent and built all this with my own hands without the help of anybody."

And that, ladies and gentlemen, is why Philipp Plein is *GQ*'s Brand Of The Year 2018. **GQ**

Bikini, £265. Sunglasses, £400. Both by **Philipp Plein**. philipp-plein.com

Production **Christine Kelly; Shane Murphy**
Photography assistant **Maciej Pestka**
With thanks to Stephanie Benyayer and Skydive CEPCA

‘Call it bling. Call it whatever you want. What we created was irreplaceable’



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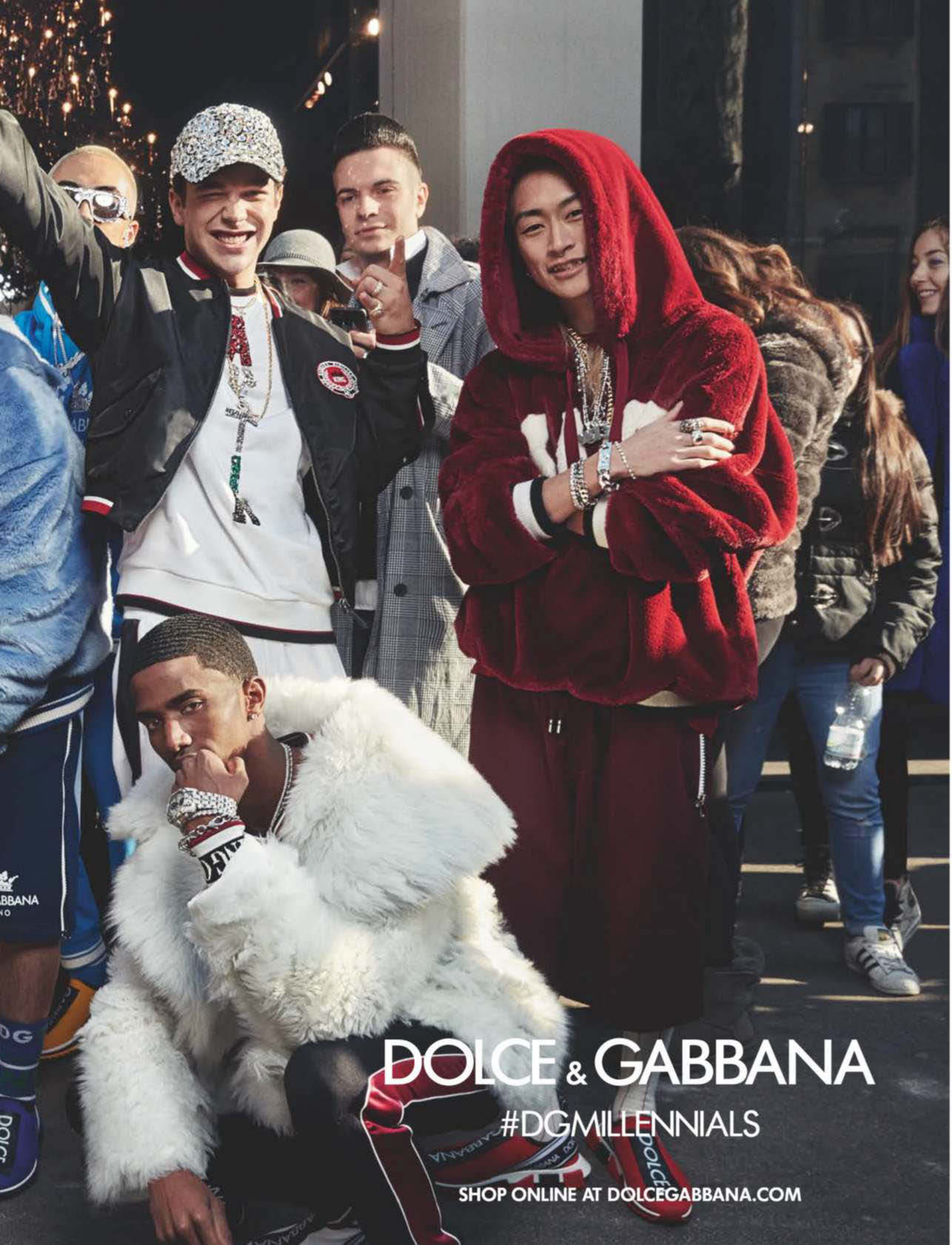
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1. Designed by sister duo, Krystal and Marilyn Lavoie, **Angela Mitchell** is a Montreal based luxury footwear brand for women and men founded in 2016. Handmade in Italy, each shoe is laid with a Swarovski crystal encrusted on the back of the heel. **2.** Step up your wrist game. Explore **Baxter&Baxter**'s collection of luxurious men's bracelets. Designed and handmade in England. Use promo code 'GQ2018' for 10% off your next order (expires 31/09/2018). Shop online at baxter-baxter.com **3.** Staying fresh like the rain, **EZIRA RANE** is a British Fashion brand re-working rainwear with their creative contemporary designs. Their EC1 Man raincoat forms part of their carefully crafted rane:wear collection ideal for the ultra modern gentleman. Visit ezirarane.com **4. Plain Chaos** has progressed from its foundation in contemporary menswear, to introduce luxury fabrics and trimmings sourced from Italy and Britain. Designed, developed and produced in London, England to highlight the pinnacle of modern British tailoring and craftsmanship. Innovative and continuously developing, PLAIN CHAOS is redefining British luxury streetwear. **5. Zefari & Co.** watches feature an intricate dial pattern and offer a modern twist to traditional watch making. Their watches are designed in Australia and worn by trend setters worldwide. Receive an exclusive 15% discount by using the code 'GQ15' (expires 31/10/2018). **6.** Designed and produced in London, Jewellery **Made By Elfin** brings ancient symbology into the 21st century. Intricately carved and hand finished, each piece boasts clean lines and stunning wearability. **7.** While medieval alchemists sought to turn lead into gold, **Alchemy Goods** strives to turn useless stuff like salvaged denim, blown-out inner tubes, and old seatbelts into useful stuff like bags and wallets. Another word for this is upcycling. Recycling turns stuff into the same thing over and over again. upcycling turns something of lesser value into something of greater value. **8. Sojourner Leather.** Skills passed from one generation to another. What started as small as a seed has become a tree of legacy. Environmentally friendly leather goods, sustainably sourced. This is Sojourner Leather. **9. RJR** is a brand based in Oakland, California that is redefining the art of hat making. Carefully cut and hand sewn, each hat is equipped with a breathable and water resistant fabric. RJR believes Reinvention isn't just a concept, but a lifestyle. **10. Jésù Ségun London.** Adé Laceless is a classic grade 1 calf leather shoe, hand-painted from shoe to sole with hand-stitched detailing on the bridge of the shoe. Made for the man about town, a perfect pick for work and special occasion styling. Claim your 10% discount when ordering online (expires 31/12/2018) jesu-segun.com **11. Suit Up Weird** is a lifestyle menswear brand that creates unique swim shorts. Their vision is to create a collection of swim shorts with a focus on design and function. Suit Up Weird is for the person who wears his garments fearlessly, independently and with originality. **12. Athleisure** was created so that style and comfort would not be compromised. The team at ATHL aim to deliver a premium range of lifestyle apparel without the premium price tag! **13. BERRYMILANI** offers Fashion Jewellery designs that connects middle eastern culture with the western world. The "Zeus" and "Menkar" bracelets are handmade of oxidized Sterling Silver. Shop online the entire collection at berrymilani.com Use promo code "GQ2018" for 20% off your order (expires 30/09/2018).

14

MODERNIST COLLECTION
AWLING
AWLING.COM
IG: @AWLINGENGLAND

15

FUR BLOUSON COAT
Y.T.G
YTGLA.COM
IG: @YTG.LA

16

DREAM HOODIE $100
SUMMER SATAN
SUMMERSATAN.COM
IG: @SUMMER_SATAN

17

MESH CHRONO £59
GILCHRIST WATCH CO.
GWCWATCHES.COM
QUOTE GQOCT FOR 10% OFF

18

MILITANT JACKET $260
ROY WEST
ROYWESTNJ.COM
IG: @ROYWESTNJ

19

LEONID YAKUSHEV
LEONIDYAKUSHEV.COM
IG: @LEONIDYAKUSHEV_OFFICIAL

20

BLACK – PINSTRIPE T-SHIRT $70
GROWN ROYAL
GROWNROYAL.COM

21

SIGNATURE CROSS TEE £70
ASKYURSELF
ASKYURSELF.COM
IG: @ASKYURSELF

22

LANKKU #063 €248
LANKKUSHOP.FI
IG: @LANKKUHKI

27

STONE & CORAL PLAID BLAZER $1,895
BLUSH DRESS SHIRT $345
JB CLOTHIERS COLLECTION
JBCLOTHIERS.COM

23

BLACK SWEATSHIRT
SQUARE LOGO £60
TREBLE BLACK
TREBLEBLACK.COM
IG: @TREBLE_BLACK

24

EXPANDABLE BACKPACK £86
TRIDENT LEGION
TRIDENTLEGION.COM
IG: @TRIDENTLEGION

25

OLIVE TAPERED FIT SHIRT £39.99
TAPERED CLOTHING
TAPEREDMENSWEAR.COM
IG: @TAPEREDMENSWEAR

26

BOXER BRIEFS £14-27
HOMMES
HOMMES.CO.UK
IG: @HOMMESLONDON

14. Covetable, collectable belts that will last a lifetime. **Awling** use the finest materials, blending traditional British leather craft with modern design cues. Exclusive 20% discount for GQ readers using the code 'GQ20' (expires 30/09/2018). Visit awling.com **15. Y.T.G.** is an endeavor into the design elements of High-End Fashion and Street-wear. The brand focuses on developing minimalist designs with style and character through carefully curated fabric and focused fits. Shop the collection at ytgla.com **16. Summer Satan** is a D.I.Y. influenced underground surf label. Hailing from the back streets of Scarborough, Western Australia. "I dream of death, I beg for life." For more information visit summersatan.com **17. Gilchrist Watch Co** is home to an unrivalled collection of unique affordable timepieces. The strikingly minimal Mesh Chrono from Megir boasts a steel mesh band, precision stopwatch and calendar window at 4 o' clock. 3 colour options, £59. Shop at gwcwatches.com and for 10% off use code 'GQOCT' (expires 31/10/2018). **18. Roy West** is inspired by individuality and life experiences between the suburban and ghettos of Southern New Jersey, USA. Founded in 2013 this brand aims to hand streetwear back to the streets in luxury. They believe luxury's outreach with the unorthodox makes them feel extricated. **19. Leonid Yakushev** works in underground style and creates a unique product out of trends, using the author's technology in the production of leather jackets. They work on Italian leather, produced only on special order. The products are made by hand in a limited edition. **20. Grown Royal** is an Australian based street centric fashion brand consisting of unique fits, designs, and a nonpareil community. Collection one combines high end fashion with urban street culture, creating a subtle, elegant, and unique look. **21. Askyurself** is a modern upscale streetwear label combining classic minimalism with silhouettes of different genres. Transport the past into future through fashion. **22. LANKKU** handcrafts wooden eyewear from recycled skateboards in Helsinki, Finland. Each pair has a carefully picked colour scheme and is thus a one-off. Fitted with quality Carl Zeiss lenses and spring hinges, these spectacles have a warm and comfy fit on your face! **23. Treble Black** is a luxury lifestyle brand designed by Tina Bharatia. Drawing inspiration from music and fashion, Tina has created a collection that is wholly unique, luxurious and innovative. **24. Trident Legion** designs sports bags for the professional and fitness enthusiast in mind. Expandable bags created to make your life easier and for you to live smarter. Shop the collection at tridentlegion.com **25. Tapered** have revolutionised the slim fit shirt with their Tapered fit. Shirts that are expertly designed to fit the body perfectly, capturing its natural shape and accentuating the male physique. Made with the finest cotton blended with elastane that gives unrivalled comfort. **26. Hommes** blends classic continental design with quintessentially British styling. The flagship underwear range, hand constructed in the UK uses only premium fabrics including fast cooling stretch Meryl and luxury soft cotton jersey to guarantee superior comfort and support with eye-catching good looks. **27. JB Clothiers.** #1 Bespoke Suit maker in Los Angeles. Visit jbclothiers.com or email Jerry@jbclothiers.com

TO ADVERTISE CALL 020 7499 9080 X3705

TO ADVERTISE CALL 020 7499 9080 X3705

The Style File... Continued

28

CABLE™ STAINLESS STEEL
BRACELET £180
BAILEY OF SHEFFIELD
BAILEYOFSHEFFIELD.COM

29

RIPPED DENIM JACKET £115.99
BEAUXNARROW
BEAUXNARROW.COM
IG: @BEAUXNARROW

30

WJ COLLECTION - YELLOW £109
WILLIAM JAMES TIES
WILLIAMJAMESTIES.COM
IG: @WILLIAMJAMESTIES

31

THE PIECEWORK CORDUROY JACKET $2375
MARCEL EVERETTE
MARCELEVERETTE.COM
IG: @MARCELEVERETTE

32

PATTON PEACOAT $550
WOOL & THIMBLE
WOOLANDTHIMBLE.COM
IG: @WOOLANDTHIMBLE

33

BOTH GALOSH HIGH-TOP €435
BOTH.COM
IG: @BOTHPARIS

34

001 ROSEWOOD €99
ROKL EYEWEAR
ROKLEYEWEAR.COM
IG: @ROKL.EYEWEAR

35

BARREL DOUBLE WRAP LEATHER BRACELET
WITH AGED STEEL CLASP $79 AUD
KAVALRI.COM.AU
IG/FB: @KAVALRI

36

EXECUTIVE LEATHER BRIEFCASE
NAVY & ORANGE £1,080
ANTORINI.COM

37

WAXED COTTON SKI JACKET £944
1X1 STUDIO
1X1STUDIO.CO.UK

38

THE WINK $1400
BRICK BOUND
BRICKBOUND.COM
IG: @BRICK_BOUND

39

CLASSIC WALLET AU $45
TORSO HOUSE
TORSOHOUSE.COM
IG: @TORSOHOUSE_LEATHERGOODS

40

LAPTOP BRIEFCASE $88
BISON DENIM CO.
BISONDENIM.COM

41

OUTSIDER JACKET £284,82
VILAR
VILAR.COM.AU
IG: @VILARDESIGNS

42

BLACK LEATHER
COLLECTION SET £2295
VOCIER
VOCIER.COM
IG: @VOCIER

28. Bailey of Sheffield creates jewellery engineered to last more than a lifetime. That doesn't just mean durable high calibre materials or timeless design; it's about pieces that adapt with your changing style. Crafted from the highest quality marine grade 316L stainless steel, the range of customisable bracelets, collectable beads and pendant converter are all hand built in their workshop in Sheffield. **29. Beauxnarrow** is a British label that was created to bridge high-end luxury fashion and urban streetwear. Inspired by the British history, cultural heritage, and modern society, Beauxnarrow specialises in the creation of bold eccentric luxury pieces for youth street-luxe culture. **30. William James Ties.** The WJ team believes in quality, so all of their ties are handmade from the finest 100% Italian silk and by the world's best artisans. Their aim is to give you the opportunity to invest in luxury ties that allow you to achieve an elegant and unique look ensuring you make a lasting impression. Use promo code GQ2018 to receive a 10% discount (expires 30/10/2018). **31. Marcel Everette** is a Los Angeles based avant-garde label focusing on the use of natural and metal infused materials to create fully functional garments with an industrial feel. The Piecework Corduroy Jacket is constructed using 400+ individual fabric tiles. Visit marceleverette.com **32.** Contemporary men's brand **Wool & Thimble** designs incredibly stylish t-shirts, wovens and sweats for men. Based in Los Angeles, Wool and Thimble has a pure and simple vision, that being to create clothing that appears and feels comfortable, luxurious, indulgent and affordable. **33. both** is a footwear brand exploring the endless possibilities of one material: rubber. Offering a variety of timeless classics with a twist, both focuses on clean shapes and strong forms highlighting balance between simplicity and ingenuity. **34. ROKL EYEWEAR** uses only natural materials to create their Unisex, high quality, fashion forward sunglasses with polarized lenses made in Germany. Handmade to perfection, whilst incorporating the best natural elements is ROKL's mission. An essential for all sun lovers. **35. KAVALRI** is Australia's leading custom men's wedding ring and accessories brand. With over 200 custom-made men's wedding ring designs and a large collection of stylish men's bracelets, cufflinks and leather accessories, KAVALRI is rapidly becoming the go-to destination for today's fashion forward man. **36.** This **ANTORINI** Leather Briefcase features an elegant and professional style necessary for all business fields. The luxury leather briefcase features a double divided interior, organizer pockets for pens, notes, phone, cards and other accessories. Inside there is a full zippered-pocket and two full pockets for documents. There is also one full back pocket. It is secured with a key clip that is possible to lock and comes with a removable shoulder strap. Made in Italy. **37. 1x1 studio** is a contemporary and luxury menswear label celebrating a joint direction of culturally influenced designs and undiscovered territories in specialised knitting techniques and craftsmanship. **38.** All without sewing machines **Brick Bound** creates heirloom quality products by combining old world craftsmanship and Veg tanned leather to create pieces that will always be by your side. **39. Torso House** Slim Wallets are designed especially for the minimalist. Inspired by Italian design and tested in Australia for excellence, these timeless wallets are made from the highest quality of handpicked smooth full-grain leather. **40. Bison Denim Co.**, Ltd features a top-notch collection of premium leather goods ranging from wallets, handbags, belts to other leather accessories. GQ readers get 10% off at bisondenim.com with code 'GQ10' (expires 30/09/2018). **41. VILAR** is an underground label which embodies minimalism with an avant-garde approach to streetwear. Drawing inspiration from grunge, rave and punk culture, creating it's own unique style "industrialism punk". VILAR fuses together high quality fabrics and tailoring, transitioning streetwear to high-end fashion, made in Australia. **42.** This premium German luggage manufacturer has a patented wrinkle-free design for packing suits and fine apparel. Innovation, impeccable quality, and luxurious materials have won **VOCIER** numerous international design awards. The 5-piece leather luggage set seen here covers the business traveler's every need. Free shipping and returns, lifetime warranty, and a 100-day return guarantee make buying risk free at vocier.com Email: support@vocier.com

43

NOISE ORCHESTRA $948
METRONOME-EYEWEAR.COM
IG: @METRONOME_EYEWEAR

44

GINZA MODE PURE LONG-STAPLE COTTON T-SHIRT €49
GINZAMODE.COM
IG: @GINZAMODE

45

PALISSY WEEKEND BAG £495
CARL FRIEDRIK
CARLFRIEDRIK.COM
IG: @CARLFRIEDRIK

46

POWHA BLACK MODERN MENS TROUSERS, €249
VATHIR
VATHIR.COM
IG: @VATHIRMARKET

47

TIE DYE SHOELACE BELT $12
LACORDA THREADS
LACORDATHREADS.COM
IG: @LACORDATHREADS

48

PLAIN BAG
PLAIN CLOTHING
SHOPPLAINCLOTHING.COM
IG: @SHOP.PLAIN

49

PRIME - 100% PREMIUM LUXURY WOOL FELT
$145
WEARBRIMS.COM
IG: @WEARBRIMS

50

VIBEZ SLOGAN T-SHIRT €29,90
DRWS-CLOTHING.COM
IG: @DRWS_CLOTHING

51

HARRISON BRIEFCASE $799
PIERPONT LEATHER
PIERPONTLEATHER.COM
IG: @PIERPONT_LEATHER

52

FLORAL LINEN BEACH SHORTS
VELOCITA
VELOCITA.COM
IG: @VELOCITA.CO

53

RAIDER BAG, SMALL $1389 CAD, LARGE $1689 CAD
BOONDOCKSLEATHERCANADA.COM
IG: @BOONDOCKSLEATHER

54

20123B/00 €250
CENTENÁRIO
CENTENARIO.SHOES
IG: @CENTENARIOSHOES

55

BRONZE TRIPLE PANTHER TRUNKS £27
MASTRIONI
MASTRIONI.COM
IG: @ MASTRIONI

56

MAESTRO CASUAL JACKET $495
MODAMATTERS
MODAMATTERS.COM
IG: @MODAMATTERS

43. Metronome Eyewear is a brand founded by designer BISEI IWAMOTO. Here are their Noise Orchestra sunglasses. Metronome Eyewear believe that everyday noise feels like music. Their image was that, round lenses are around the round lenses, like noise over noise, and the noise creates frequencies on temples. It's their masterpiece, visit metronome-eyewear.com to see more. **44. Ginza Mode** is an exciting contemporary brand that creates luxury garments that fuse together, the modern European outlook, Japanese-inspired graphics and Latin slogans with an Italian style. Designed to please, styled to fit and made to last. Love Life! Non Plus Ultra. Made in Heaven. **45. Carl Friedrik** combines modern minimalist aesthetics with traditional craftsmanship. The Palissy Weekend is the ideal getaway companion: designed to accommodate the needs of modern gentlemen. Handmade in Italy with Vachetta leather. **46. Vathir** is a carefully curated marketplace for independent designers with a focus on luxury slow-fashion. Discover all designers at vathir.com **47. Lacorda Threads** is the first official shoelace belt company. They pioneered the fashion trend by meshing the idea of using a shoelace for a belt with higher quality materials and unique colour ways and styles providing consumers with a fashionable and affordable belt to accessorise with any outfit. **48. Plain Clothing** caters to many different styles. Anything from street wear to casual attire they offer customisation services to. Use code "GQ18" for 10% off. (offer expires 30/09/2018). Visit ShopPlainClothing.com **49.** American made luxury Fedora brand. A fedora brand that inspires confidence in everyday life. Proudly made in America. The **Brims** brand is dedicated to providing a high quality, handcrafted experience that allows the wearer to create and assert his or her own style. Whether in a suit or casual wear, the Brims man or woman can fit in to any space while still standing out. **50.** German brand **DRWS** introduce their new VIBEZ collection. DRWS stand for loyalty and family. They drive and create their destiny – join them now! Their mantra is to truly live not just to exist, your lifestlye is your message to the world! Free shipping to Great Britain. #drwsisthegang **51. Pierpont Leather** produces beautiful items from the finest leathers on the market. Because Pierpont designs and crafts their goods in-house, items have limited availability. If it's not in-stock online, line up – wait times are 4-8 weeks. **52.** Founded in Noosa Heads, QLD, Australia by Andrew Fraser & established in the summer of 2016, **Velocita** is a luxury line of clothing built from the ground up, designed to look good and made to last. These floral shorts are sure to turn heads. **53. Boondocks** is a Canadian purveyor of timeless handcrafted leather goods. The Raider Bag strikes a perfect work/play balance. Full grain water buffalo leather, hand stitched hemp twine, solid brass hardware. Find out more at boondocksleathercanada.com **54. Centenário**'s work is love made visible! They work every day to be better and to bring joy to people that own Centenário Shoes. The upper, lining and insole is all made from real leather and the type of construction is goodyear welted with a cork inside filling. **55. Mastrioni.** Award winning underwear for men. The hot new men's underwear brand everyone's talking about. The Silver Triple Panther collection stands out on your waist with the subtle sheen of its silver waistband displaying the Mastrioni emblem. The collection features trunks and briefs in a number of vibrant yet cool colours that are perfect for the summer. **56. ModaMatters** is an Italian-inspired custom menswear brand offering beautifully designed ready-to-wear capsules as well as personal made-to-measure fittings around the world. Featured above is the Maestro casual jacket from the "All Play No Work" capsule. Available along with matching trousers at ModaMatters.com

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The Style File... Continued

57

RAGLAN CREW NECK $22.75
SHARP CASUALWEAR
SHARPCASUALWEAR.COM
IG:@SHARPCASUALWEAR

58

WARREN CREDIT CARD HOLDER £130
CAL & KAY
CALANDKAY.CO

59

MODUS VIVENDI MARINE BRIEF $34
MENSUNDERWEAR.IO
IG: @MENSUNDERWEAR.IO

60

SB BACKPACK $160
SAMBUCKET
SHOP.SAMBUCKET.COM
IG: @TRENDINGBACKPACK

61

WALTER WINE LOAFERS £69.99
CAVANI
CAVANI.CO.UK
IG: @CAVANIMENSWEAR

62

GREY ROUND NECK T-SHIRT $60
MODERNESSENTIALSNY.COM
IG: @MODERNESSENTIALS.NY

63

GOLD ROAD STERLING SILVER PENDANT €130
CLOCKS & COLOURS
CLOCKSANDCOLOURS.EU
IG: @CLOCKSANDCOLOURS

64

NETTOMIND - ULTRA SLIM WALLET - KEY MESSAGE £99
NETTOMIND
NETTOMIND.COM

65

BASEBALL SHIRT €50
DAOMEYLONDON.COM
IG: @DAOMEYBRANDUK

66

KANSO MARBLE WATCH | BLACK £65
VULCAN ACCESSORIES
VULCANACCESSORIES.COM
IG: @VULCANACCESSORIES

67

SNEAKERSACK $16.95
WHITE WOLF INDUSTRIES
WHITEWOLFINDUSTRIES.COM
IG: @WHITE_WOLF_INDUSTRIES

68

BRAIDED LEATHER JACKET £1,740
CAMERON CHARLES
CAMERONCHARLES.COM
IG: @CAMERONCHARLESUK

69

HEX DEVICE READY AMERICANA ASPECT DUFFEL £73.95
HEXBRAND.CO.UK
@HEXBRAND_UK
USE 'GQ' FOR 10% OFF

70

BLACK WASHED SELVEGED DENIM $150
MOLOWO
MOLOWOCLOTHING.COM
IG: @MOLOWO

71

AVERY PREMIUM CAP $28
NO BAD IDEAS
NOBADIDEAS.COM
IG: @NOBADIDEAS

57. Sharp Casualwear creates stylish staples that offer the perfect fit for men 5'8" and under. Each item in the collection is carefully crafted to deliver unmatched fit, style, comfort and durability. Look good, feel good. To see more of their fantastic products visit sharpcasualwear.com **58. Cal & Kay** was founded in 2015 by Kwame Garrett-Price. Conceived in California and manufactured in a Parisian atelier, Cal & Kay represents streamlined designs that encourage one to simplify. They are part of a new wave of brands redefining what luxury means. **59. MensUnderwear.io** is an online men's boutique specializing in quality men's underwear, men's swimwear, men's activewear and accessories. Their curated collections of top designer brands feature men's briefs, trunks, boxer briefs, leggings and more. Each season they bring you trending styles as well as the essentials for everyday wear. **60. Sambucket** has settled the new standards to modernise the travel accessory industry to the 21st century thanks to the SB Backpack, the Unique Anti Theft and Bullet Proof Patented Backpack on market. Pre-order yours at shop.sambucket.com and use code GQREADER to enjoy Free Shipping (expires 30/09/2018). **61. House Of Cavani** will bring your outfit to life with their range of tweed and wedding suits, shoes and accessories, offering sleek understated styles for formal occasions or patterned fabrics if you dare to make a statement. Use code 'CAVANIGQ10' for 10% off at cavani.co.uk (expires 31/12/2018). **62. Modern Essentials** is a New York based essentials brand focusing on the quality of the essentials every man needs in his wardrobe. All garments are designed and manufactured in New York. 100% Egyptian cotton sourced out of Los Angelas, California. Available at modernessentialsny.com (Shipping is available worldwide). Follow on IG: modernessentials.ny **63. Clocks And Colours** creates handcrafted sterling-silver accessories inspired by blistering guitar solos, cheap whiskey and the open road. Their collection of rugged rings, pendants and bracelets look best when gripped tight on the throttle. **64. NETTOMIND** is a collaboration of several designers, artists, craftsmen and other professionals from different parts of the world. Established in Seattle. NETTOMIND create truly unique and innovative products. The "KEY MESSAGE" ultra slim and compact wallet can encase up to eight cards and has enough space for cash. Hidden magnets keep the wallet closed. Easy access to cards, without opening the wallet. The wallet, reinvented! **65. Daõmey** offers unique designs and customisation services on apparel and footwear. Standing out is the main rule for the French street wear brand, which combines perfectly luxury and urban wear. **66. Vulcan Accessories** providing the modern gentleman with quality, handmade accessories since 2014. The Kanso Marble watch is a stylish piece inspired by Japanese minimalism, Kanso meaning simplicity or elimination of clutter. Genuine marble dial, reliable Japanese quartz movement and 12 months warranty. **67. White Wolf Industries** – Travel reinvented for sneakerheads with the SneakerSack: super tough, machine washable luxury sneaker protection keeping your kicks fresh and clean no matter where your journey takes you. $16.95 with FREE shipping. Visit whitewolfindustries.com **68. Cameron Charles** is a London label whose design signature combines the silhouette of Savile Row with the deconstructed finish found in Neapolitan tailoring. They specialise in bespoke and ready-to-wear to wear leather jackets and are known for cutting to flatter. **69. HEX** brings fashion forward thinking to the often mundane world of tech apparel and merchandise. Showcasing a stylish array of bags, wallets and cases, HEX has fused fashion with performance to create innovative products that will provide top-quality storage for all of your needs without inflicting any damage on your style. Code 'GQ' (expires 31/12/2018). **70. Molowo**'s architectural approach manifest from their attention to detail coupled with their ideology of pairing garments with angles, focal points, perception, colour theory, and high quality material. This multi-functional jacket is a blend of symmetrical line work and high-end street wear. **71.** A modern take on the classic baseball cap. **No Bad Ideas** is a premium quality headwear brand specialising in clean stylings, exclusive fabrics, and high quality trims. Shop their collection at nobadideas.com and use code '#GQ25' to enjoy 25% off your next purchase (expires 31/12/2018).

72

LEATHER WEEKENDER SAN TELMO ECRU £380
ROQUE
ROQUEBAGS.COM
IG: @ROQUEBAGS

73

WOLF QUOTE (BLACK) €79.95
WOLF CLOTHING BRAND
WOLFCLOTHINGBRAND.COM
IG: @WOLF.CLOTHING.BRAND

74

MORS NECKLACE $120
REMAINS JEWELRY
REMAINSJEWELRY.COM
IG: @REMAINSJEWELRY

75

YYY LOGO CAP BLACK/YELLOW £49.99
YELIR WORLD
YELIRWORLD.COM
IG: @YELIRWORLD

76

TUXY SUIT $149
TUXY
TUXY.CO
IG: @TUXYSUIT

77

VELVET CAP $130
VOUS CRÉEZ
VOUSCREEZ.COM
IG: @VOUSCREEZOFFICIAL

78

ARDENT BLACK LEATHER
DUFFLE $189.95
RUST & FRAY
RUSTANDFRAY.COM
IG: @RUSTANDFRAY

79

HERITAGE COTTON 5 PANEL HAT
ELUSIVE SOCIETY $36
ELUSIVESOCIETY.COM

80

AJOMILA JACKET £160
SILPA
SILPACLO.COM
IG: @SILPACLO

81

NAVY BOWLER SHIRT
TYMOOR
TYMOOR.CO.UK
IG: @TYMOOR__

82

RING €175
ESQUARDERS
ESQUARDERS.COM

83

DIEM LOGO T-SHIRT $42
DOESITEVENMATTER
DOESITEVENMATTER.COM
IG: @DOESITEVENMATTER

84

CUSTOM, TAILORED NAVY BLUE SUIT £349
THE HAMMERSMITH
HAMMERSMITHSHOP.COM

85

HANDMADE SIGNET RINGS FROM €109
FREDERIK IX STUDIOS
FREDERIKIX.COM
IG: @FREDERIK.IX.STUDIOS

86

DETHRAYS £29.95
THE KILLING TREE
THEKILLINGTREE.CO.UK
IG: @THEKILLINGTREECLOTHING

72. Roque Bags are handmade from the finest Argentine cowhide in Buenos Aires. The San Telmo weekender is the perfect travel companion. The vintage leather line recounts every destination you visit, as it gains character over time. The worldmap inner lining reminds you that home is never far. Promo code: GQ2018 for 10% off (expires 31.12.18) Free Shipping. **73. Wolf Clothing Brand** – The brand for the modern-day gentleman. WOLF is the symbol of character, intelligence, independence, strength, entrepreneurship and of course class. These are the key elements that make up their brand and what they aspire to bring to their customers. It's clear they are on a mission to bring all men accessible and impeccable style. Pure and raw, just like you... **74. Remains Jewelry** is inspired by mythology, folklore, and relics. Their jewellery preserves the stories that have been left behind and revives them through skilled craftsmanship to inspire you on your own journey. Sterling silver 925, made in Los Angeles. **75. YELIR WORLD** is the new British based menswear brand that's reinventing luxury. With a collection of t-shirts, shorts, tracksuits, caps and accessories, YELIR WORLD embodies a modern luxury lifestyle where ease and comfort meet quality and style. **76. Tuxy** is "The World's Best Onesie" that looks nothing like a onesie. It has a unique waist design that makes it look like 2 individual pieces, no one will know you're wearing a one piece! Unbelievably comfortable and stylish its the perfect Onesie for the modern man. **77. Vous Créez** is dedicated to refining the classic style of 6-panel caps with the finest Japanese fabrics and the spirit of Japanese artisans: every little detail matters. This luxurious red velvet cap is the statement piece for the coming seasons. Quantity is limited. Visit vouscreez.com **78. Rust & Fray** is a sustainable fashion brand that makes few-of-a-kind, up-cycled, handcrafted bags. The Ardent is a chic genuine leather duffel with a sturdy cotton interior and comfortable, adjustable shoulder straps. The perfect weekender for the modern wayfarer. **79. Elusive Society.** The Heritage Cotton 5 Panel Hat features a rustic faded unstructured cotton that gives this hat a comfortable broken-in look and feel. **80. SILPA** offers exclusive pieces aimed at men who are looking for modern, structured and individual design. SILPA compliments simplicity and create pieces that go beyond the season and boundaries. With their main focus being timelessness on each item. **81.** Independent London based menswear brand **Tymoor** – launches collection 2 with this navy bowler shirt. The label takes inspiration from classic menswear silhouettes whilst adding a contemporary touch to the colours and fabrics. Regular fit with piping details and logo embroidery. **82.** Both delicate and strong, this ring was inspired by the Scandinavian rocky mountains. The crafted details and stone texture create a distinctive surface structure that gives the ring its unique look. **Esquarders** create jewellery for the modern man, their eye-catching collections add a stylish element to an elegant business outfit or a casual everyday look. **83. Diem** is a lifestyle brand that embodies the phrase "Does It Even Matter". The phrase is the pulse of the brands attitude. Never make decisions in doubt, always be sure, always be certain and if questioned.... Make sure DIEM is the reply. **84.** Inspired by quintessential English tailoring, paired with contemporary silhouettes, **The Hammersmith** presents this timeless custom suit for the debonair man not afraid to make a statement. **85. Frederik IX Studios** is a Danish jewellery brand born from a fascination of the Danish King Frederik IX. Their classic and timeless designs are rooted in a Scandinavian style, but are spiced with an international approach to trends. All items are handmade with the highest quality materials, each natural stone has a history and is carefully selected, and therefore has a unique look. **86.** The UK's number one art clothing brand **The Killing Tree®** have relaunched their best selling glasses the 'Dethrays' after incredible demand. Engraved on blackened bamboo with artwork from Dale Sarok.

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The Style File... Continued

87

MR. NOTICE COLLECTION
MRNOTICECOLLECTION.COM
IG: @MR_NOTICE_COLLECTION

92

TRANCA WHISKEY £79
TRESSE
TRESSE.CO
IG: @TRESSEOFFICIAL

93

FONTANAFREDDA X WOODZEE SUNGLASSES $125
WOODZEE
WOODZEE.COM
IG: @WOODZEEINC

94

EMPIRE BLOOD DIAMOND HOODIE £180
EMPIRE COLLECTION
EMPIRECOLLECTION.CO.UK
IG: @EMPIRE_COLLECTION

95

BRKN VALLEY SIGNET $260AUD
BLACK DE VILLE
BLACKDEVILLE.COM

88

URBANO GUERRIER $260
GALPON.CO
WWW.GALPON.CO
IG: @GALPON.CO

90

PADERBORN €980
LACO
LACO.DE
IG: @LACO1925

96

CLASSIC BRIEFCASE $50
U2 BAGS
U2BAG.COM.TW
IG: @U2BAGS

89

SIGNATURE CUFFLINKS $295
SENA NEW YORK
SENANEWYORK.COM
IG: @SENANEWYORK

91

PUPPY SHIRT $59
SALT & TICKLE
SALTANDTICKLE.COM
IG: @SALTANDTICKLE

97

BESPOKE SUITS FROM £299-£399
DELIVERED FITTING PERFECTLY IN 3 WEEKS
THEDROP.CO
IG: @GET_THE_DROP

87. Mr. Notice Collection is an online men's accessory store specializing in luxury products. It was created to pay homage to the owner, Christal Anderson's, father who passed away. They offer medium and large sizes, and are available on their new website mrnoticecollection.com **88. GALPON.CO** Gustavo Lerner selects the finest all-natural materials with expert handcrafting techniques creating a unique modern hat. The Urbano Guerrier is a wool upside brim hat and camouflaged bottom brim, perfect for Fall, find it www.galpon.co use code 'GQUK2018' for free worldwide shipping orders over $195 (expires 31/10/2018). **89. Sena New York** is a new collection of men's jewelry designed by Felipe Sena and handcrafted in Manhattan. His latest creation is a set of sterling silver, custom-designed cufflinks, which are destined to become a classic for the man who appreciates style. **90.** The German watch brand **Laco** has a company history of nearly 100 years. Timeless style and design are combined with quality "Made in Germany" to produce stunning pieces that look as good with a suit as with jeans and a t-shirt. Visit laco.de **91. Salt & Tickle** was born from the belief that every man deserves the opportunity to wear a unique style that sets him apart from the crowd. If you're the type of man that likes to exude confidence, stand out, and escape average... a perfectly fitted Salt & Tickle shirt is the essential addition to your wardrobe. **92.** Woven by design, all **Tresse** leather goods are produced with vegetable tanned leather which does not contain any toxic substance harmful to man and has low impact on the environment. Designed with a contemporary touch, Tranca is perfect for the man who prefers an understated style with an added sense of flair. **93.** Founded in 2012, **Woodzee** is one of the original forerunners of modern wood sunglasses. In this collaboration with Italian winery FontanaFredda, these USA-made frames are constructed with quality French Oak, reclaimed from the staves of spent wine barrels. **94. EMPIRE Collection.** London based contemporary brand presented by Jordan Prince. Visit empirecollection.co.uk to shop their full collection of luxury streetwear. **95. Black de Ville.** Inspired by his surroundings, designer Harley Woolven approaches each range with a different style and technique. Each piece is individually crafted and inspired by a minimalism that celebrates natural objects rather than the machine. Each piece is hand made from start to finish using the highest quality Australian 925 Sterling Silver and takes Harley approximately 10 days to complete. The hand finishing process means every piece develops its own character resulting in the final product being unique and exclusive to the wearer. **96. U2 Bags** based in Taiwan designs classic and elegant bags. Their bags are incredibly unique with a high quality appearance while also maintaining a professional and stylish elegance. The briefcase shown is of timeless design with a double zippered closure that can store and carry all your essential items. **97. The Drop** is changing the way that menswear is made, discovered and bought, by only making the outfit you want to wear, in your size and in 3 weeks. Send them a style you like or choose from their gallery. Visit thedrop.co or call 020 3740 3362 for more information.

Time Flies...

1

MONACO CHRONOGRAPH
WATCH $219
JCIRODESIGNS.COM
SAVE 10% WITH GQ10

2

SOUS-MARINE STEEL GREEN $2350
LAVENTURE
LAVENTURE.SWISS
IG: @LAVENTUREWATCHES

3

LES MATINAUX €7320
TRILOBE
TRILOBEWATCHES.COM
IG: @TRILOBEWATCHES

4

CHOTOVELLI AVIATOR PILOT WATCH
JTS 5200-2
CHOTOVELLI & FIGLI WATCH CO.
CHOTOVELLI.COM

5

CLASSIC TYPE WHITE £220
GAUGE® INSTRUMENTS
WWW.GAUGE.WATCH
IG: @GAUGEINSTRUMENTS

6

GOLD TRAVELLER WITH
MILANESE STRAP £75
MALMO TIMEPIECES
MALMOTIMEPIECES.COM
IG: @MALMO_TIMEPIECES

7

VIRTUS V1 AUTOMATIC
AZURE $599
VIRTUS
VIRTUSWATCH.COM
IG: @VIRTUS.WATCHES

8

LE MYSTÉRIEUX AUTOMATIC £530
BEAUBLEU-PARIS.COM
IG: @BEAUBLEU_PARIS

9

MATTE GREY ALLIGATOR $175
VEBLENIST
THEVEBLENIST.COM
IG: @VEBLENIST

10

BLADE SERIES 'FUSION' $259
ZINVO
ZINVOWATCHES.COM
IG: @ZINVO

1. J.Ciro Designs strives to design watches that demonstrate precision and style, while delivering maximum value in both product and service to its customers. The Monaco Chronograph Watch features a stainless steel case with a black, textured enamel dial. 'GQ10' code (expires 31/10/2018). **2. LAVENTURE** is a Swiss independent watchmaker based in La Chaux-de-Fonds; the cradle of watchmaking. Real tools for explorers, these watches are produced in limited and numbered editions: only 50 pieces. 41mm in diameter to fit all wrists. 660ft water resistance to dive into the seas of the world. Available at laventure.swiss **3. Trilobe watches** change the referential of reading time, putting the motion of time at its center with three fixed Trilobes pointing to three separated moving rings (Hours, Minutes, Seconds). The Inaugural Series, "Les Matinaux", is available in three dial coulours (silver, grey and blue) and limited to 100 pieces. Trilobe. Time. Liberated. **4. Chotovelli & Figli.** Pilot's watches are among the most distinctive types of fine mechanical timepieces. They are characteristic for their great legibility, black dials with white numerals and hands reminiscent of cockpit instruments, and a few functions useful for pilots. In today's super-technological age, cockpit time-keeping is performed by avionics, but private pilots still appreciate a good aviation watch. And, heck, it's about the dream. A glance at your watch when you're in the office, and you think of the wide blue yonder that awaits you on your next flight. **5. GAUGE® Instruments**-Limited edition collection. Pre-order now to pick your own number to be engraved on your timepiece. Designed in UK and powered by Swiss movements. Available to pre-order at www.gauge.watch use code 'GQ15' to get 15% off + free shipping (expires 30/09/2018). **6. Malmo Timepieces** blends classic design with modern elegance to create a watch for any occasion, and with a range of interchangeable straps, you can truly make it your own. The Traveller comes in three colour options and features a twin-timezone function – perfect for any traveller. Get 15% off with code GQ15 (expires 03/10/2018). Email contact@malmotimepieces.com **7.** Honouring centuries of excellence in watchmaking, **Virtus** watches fuse the refinement of the Swiss mechanical movement with ultramodern manufacturing techniques and design principles to create a timepiece which is at once exceptional and accessible – like Virtue Herself. **8. Beaubleu** is a Parisian creative studio who creates refined timepieces in limited edition (125 numbered pieces only). 'Le Mystérieux' watch brings a new vision of watchmaking through a unique hand signature and a design inspired by Galileo's work and automotive shapes. 42 mm, sapphire glass. Visit beaubleu-paris.com **9. Veblenist** is a designer of handcrafted watch straps. They outfit their customers with quality craftsmanship in an understated yet edgy style. They are also watch enthusiasts, who curate an exclusive selection of fine vintage watches. **10. ZINVO** makes the most exquisite and unique watches without the high price tag! Their signature 1-second-spin turbine dial makes them stand out from the basic and boring watch brands. If you want to be different, you should go with ZINVO.

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On The Rocks...

1. Amuerte. Coca Leaf Gin handcrafted from the idea that death is never far away so life should be celebrated to the fullest! On that note – enjoy a lively combination of subtle, bitter coca, with delightful bright notes of citrus caviar and Szechuan pepper. Without a doubt the most exciting gin you can add to your tonic this summer! Order your bottle now by visiting **amuerte.com**

2. Acai Gin is the world's first and only gin made using Açaí berries. Enjoying this gin as a sophisticated cocktail mixed with a fresh tonic, will allow you to experience its South American energy, combined with Nordic charm. A classic and at the same time exciting composition of gin botanicals and natural Açaí berry extracts. Acai Gin is crafted as a classic London dry gin. Visit **Acai-gin.com**

3. Chow Hound Gin is a gorgeous, high quality craft gin from **Driftwood Distillery**. Telling a story of perseverance and determination from the distillery's airbase history, Chow Hound asks a modern question of today's sustainability. This is a smooth, warm gin ready for those autumnal nights so serve with cloves and orange. Find out more at **driftwooddistillery.nl**

4. Authentic gin back on the market after 3.5 centuries! In 1689, when the Dutch ruler William of Orange became King of England, he made gin, a traditionally Dutch drink, popular with the British people. Soon the volume sold daily exceeded that of beer and ale. Now, 3 centuries later, **Gin 1689** is bringing back the 350-year-old gin recipe from when the gin craze first began. Discover more at **gin1689.com**

5. The Arran Malt "The Bothy' is a stunning small batch Single Malt Scotch Whisky from the Isle of Arran which has been matured in small quarter cask barrels. The smaller size of cask means that the whisky has greater contact with the wood, and the resulting whisky is sweet, spicy and full of intense fruity flavour. A winner at the World Whiskies Awards 2018 coming top in its category, this whisky can be purchased from good specialist whisky shops or from **arranwhisky.com** RRP £49.99. This dynamic distilling company is also in the process of building a brand new distillery at Lagg on the Isle of Arran. Look up **laggwhisky.com** for more details on how to get involved in an island Single Malt adventure and own your own cask of Lagg Single Malt!

6. Eden. Founded with a rebellious spirit and a bold objective: to offer a sparkling wine from France in a revolutionary way. Vibrant intensity of stone fruits in addition to the sweetness and fleshiness of passion fruit. Visit **sparklingeden.com**

7. OUTSIDER. Zero-proof drinks for the #boldandcurious. Outsider's beverages are for those who seek the unconventional. Love it or hate it, they break expectations of what a zero-proof drink should be. Order some of their small batch, rotating flavours at **outsiderdrinks.co.uk**

8. Franklin & Sons Natural Indian Tonic Water. The only natural Indian tonic water to receive two stars at the 2018 Great Taste Awards. A delicate blend of the finest ingredients, this crisp, clear tonic carries the taste of premium spirits beautifully across the palate. Available on **ginkiosk.com** Visit **franklinandsons.com** or IG **@franklinandsons**

9. VITA Vodka. is the world's first spirit specifically designed to taste great mixed with sparkling water, avoiding unnecessary sugars, additives, and calories contained in other cocktails. VITA Vodka & Water is sugar free and has 45% less calories than a normal Vodka or Gin&Tonic. VITA Vodka is a Mediterranean vodka: triple distilled from Italian grains, and infused with a secret formula based on natural citruses from the Mediterranean region. VITA Vodka has more than 500 investors through equity crowdfunding and is available on Amazon UK For more information, visit **vitaspirits.com**

10. The Muff Liquor Company produces premium handcrafted Irish potato based spirits. Distilled 6 times, their Muff Gin is made from botanicals such as Lemon, Mandarin, Rosemary and Elderflower with a little Champagne essence which distinctly marks out The Muff Liquor Company from its competitors. Visit **themuffliquorcompany.com** or email **info@themuffliquorcompany.com**

11. The convincing and unique taste of **Needle Gin**, is not only the combination of special black forest botanicals, like spruce needles, but also the love given by the Black Forest master distillers. Needle is Black Forest. Needle is all you need. Needle Gin is available at ALDI UK stores, or visit **needle-gin.com**

12. Discover dark spirits in a new light – **Long Tail Mixers** bring unique pairings to complement the flavour notes of the finest rums, whiskies and bourbons. They offer more choice and fresh flavours to create a new experience with every drink. To find out more and buy visit **drinklongtail.co.uk**

The Dapper Gent...

1. Pranic Forest apothecary cruelty free OSIRIS hair and beard oil is a hair soothing blend of Canadian organic hemp seed oil, cuticle smoothing broccoli seed oil, nourishing avocado seed oil, and a blend of healing essential oils make this a stand out formula for natural hair care. Visit **pranicforest.com** or follow IG **@pranicforest**

2. This luxurious four piece shaving set by **The Two Barbers** contains a Merkur Futur Double Edge Razor, the finest quality silvertip badger hair shave brush, a frosted glass shaving bowl and a matching stand. All come with a stylish, polished chrome finish. Made in Solingen, Germany. For more information on their stunning collection visit **thetwobarbers.com**

3. The Lightest Straight Razor in the World™ by **Instaglider** comes in a 10 pack. This disposable Advanced Hygiene razor is engineered for smooth shaving versatility from head shaving, beard lining to even pubic shaving! Visit **Instaglider.com**

4. Looking for a craft pomade? This is **Tough & Tumble**: 01 Original Matte Lava Pomade from Brooklyn. Not only a great design work from New York. But this product offers a pliable hold that allows you to mold, shape and restyle hair during the day without sticky or stiff feel to the hair and leaving hair healthy. Matte Lava provides a dry characteristic while adding texture to your hair which makes it a perfect candidate for those messy, tousled hairstyles. Available now at **toughandtumble.com** and via Amazon.

5. The Nordic success **Nõberu of Sweden** are dedicated to more than just selling quality products – they want to change the market and the way society thinks about men's grooming. The hair series contains everything from waxes, shampoos to volumising sprays and more. Visit **noberu.se**

6. Not just for slick ricks and scumbags. Peace Pomade, by male grooming brand **The Unruly**, gives you high-shine hold or laid-back lengths, whatever your steeze. That's why it's a classic. Find the full range of professional styling products at **theunruly.co.uk**

7. The Mailroom Barber Co exists for people who refuse to settle for cheap, mass produced products that don't work. Their handmade, ethically sourced Beard and Hair goods make the perfect gift for husbands, bearded brethren, and any man who grows hair on his head and face. Visit **themailroombarberco.com** to learn more.

8. Real Bearded Men's collection of naturally enriched beard products offer some of the purest beard oil and balms on the market. It's their mission to provide the modern man with haircare products that leave one feeling confident, sleek and sumptuous. Pictured is their Hemp Beard Balm, to see more of their luxury products visit **realbeardedmen.com** or visit them in New York at Artist & Fleas.

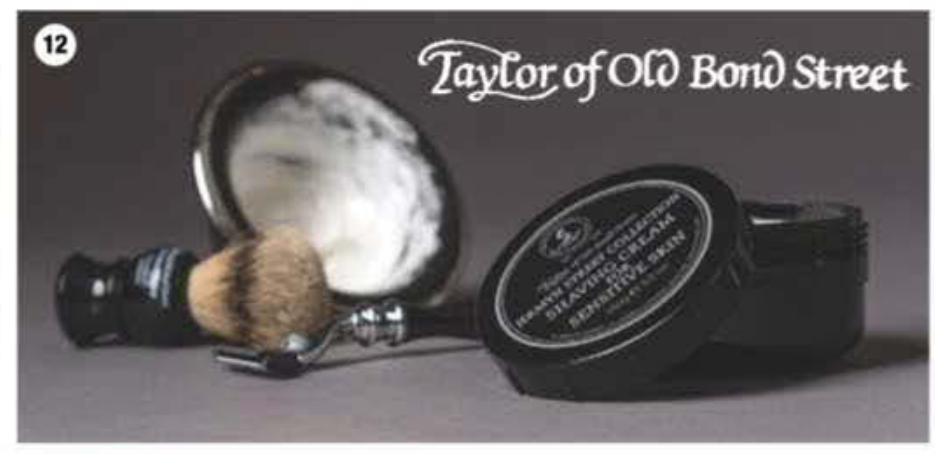
9. Morgan's Pomade Men's Retro Grooming products. One of the oldest independent manufacturers of hair and beard products in the UK, Morgan's was first founded in 1873. An extensive product range includes matt paste, styling pomade, moustache wax and beard cream. Only the finest ingredients are sourced to produce luxury professional grooming products. Visit **morganspomade.co.uk**

10. Leaf Shave Co. builds all-metal razors that rival medical devices in their precision and engineering. Load the pivoting-head Leaf Razor with 1, 2 or 3 double-edge blades for a fully customisable experience. It just might be the perfect combination of classic wet shaving with the comfort of modern cartridges. Visit **leafshave.com** or email **hello@leafshave.com**

11. ZEW for men is a line of body soap containing natural ingredients that are enhanced with charcoal from the Bieszczady mountains. Pictured is their Beard Balm that helps prevent skin from drying out and leaves your beard feeling hydrated and beautifully polished. For more information visit **czarnahuba.poczujzew.pl** Also available at Ocado £19.99.

12. Since 1854, **Taylor of Old Bond Street** have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call **020 7930 5544** or visit them at **tayloroldbondst.co.uk**

13. Vitabiotics. Whether you're a working dad or a fitness enthusiast, Wellman Energy is perfect for those leading hectic lives. The great tasting refreshing drink includes vitamins B6 and B12, magnesium and iron which contribute to normal energy release and help to reduce tiredness and fatigue. With specialist nutrients including Siberian Ginseng extract and Co-Q10, the easy to carry effervescent tablets also include vitamin C and zinc which contribute to normal immune system function. Visit **vitabiotics.com**



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The Dapper Gent... Continued

14. Ahjayee's hydrating All-In-One Shampoo contains three essential oils which nourish the hair with moisture, keeping the scalp looking healthy. The Deep Conditioning Hair Balm is light yet keeps hair feeling soft all day, while Intense Grow-Out Oil is designed to reduce the appearance of hair loss in any problem areas. Visit **ahjayee.com** to find out more.

15. For active guys who want to look great. Long days at work, hitting the gym, weekends in the sun. Your skin puts up with a lot! This is why **Jaxon Lane** has created the 100% Hydrogel Bro Mask, an antioxidant packed, ultra-hydrating face mask to help your skin appear clear, smooth and glowing. A certain man glow, if you will. Visit **jaxonlane.com**

16. HUMANITY COSMETICS is a premium male grooming brand. Responsibly sourced natural ingredients combined with the latest in skincare technology. Their exclusive formulas have been developed for and tested on male skin, with Jellyfish Collagen to help maintain the appearance of healthy skin. Paraben free. Visit **humanitycosmetics.com** or email **info@humanitycosmetics.com**

17. Manly Stuff focus on providing luxury shaving and grooming accessories at affordable prices. Beginner Shaving sets start from only €39.99. View at **manlystuff.ie**

18. MUG®. An ultra anti-aging moisturiser, providing all-day hydration and protection with SPF20. Your skin will appear thoroughly hydrated, looking fresher whilst feeling firmer and tighter. £24.99 **mugskincare.co.uk** email **Info@mugskincare.co.uk** or IG: **@mugskincare2018**

19. Create a buzz in the office, say thank you to your team, and say goodbye to dodgy beards! **Alfie's London** brings professional barbering services to your work space. Take the hassle out of rushing to the barbers. The barber comes to you! Find out more at **alfieslondon.com** or email **alfie@alfieslondon.com**

Be Her Man Of The Year...

1. Jeilim is a designer brand that pursues contemporary avant-garde look launched in 2018. JEILIM's chief designer is a talented person who graduated from London College of Fashion with the highest grade of women's wear. In 2017, she was selected as one of the top fashion graduates in the world and has exhibited at Dutch Design Week. Currently, she is active in Seoul and London. She is designing beautiful clothes for every moment, emphasising identity and quality rather than fast and easy consumption. Visit **jeilim.com** and follow on IG **@jeilim.studio**

2. Discover Restore Facial Serum by Luxe natural brand **Organics With Love.** This lightweight oil infuses skin with essential nutrients and powerful antioxidants. It nourishes your skin with moisture helping your skin to appear brighter and more radiant. All O.W.L. products are handcrafted in small batches on each New Moon, are non-toxic, vegan, and cruelty free. Visit **organicswithlove.com**

3. Brit-Stitch bags and accessories are lovingly made in Britain by a family run business which started back in 1967. With over 50 years of expertise using the finest of leathers in a rainbow of colours, they have created a stylish collection ranging from cute clutch bags to festival backpacks, handy wallets and purses, stylish tech accessories, fun bag charms and key rings and their best selling travel accessories. Also each piece can be personalised! You can rest assured that any piece from the Brit-Stitch collection will add a touch of class to your wardrobe. Visit **brit-stitch.com** Follow **@britstitchuk**

4. Ivy and Duke offer a fabulous range of luxurious, memory foam dog beds hand crafted in the UK using waterproof and high quality fabrics. Not only will they look stylish in your home but they are durable and robust. Treat your canine companion and visit **ivyandduke.co.uk** to browse the full range and get a 10% discount with code 'GQ10' (expires 31/10/2018), or email **hello@ivyandduke.co.uk**

5. The Hopeless + Cause Atelier AW18 theme is based on travelling down the rabbit hole or the current paradoxical state-sensory overload in modern society. Dara Sophia Romero's influence was Alice in Wonderland and the rambunctious girl trying to discover herself through adventure. Check out the edgy demure collection for yourself at **HoplessCauseAtelier.com/shop**

6. Jen Bracelets 4MM 14KT Mixed Yellow Gold, Rose Gold and Silver. **22 Jewelry** is an artisan collection of bracelets that can be mixed, stacked, and curated. The collection is a celebration of the legacy of its founder Coraline Bennett Acra. 22 Collection embraces the idea of flow, from the beach to the city, from home to away, and from artisanal producer to conscious consumer. Discover more at **22jewelry.com** and follow on IG **@2.2jewelry**

7. Amber Beverly Hills is the unique and luxurious gift she'll become obsessed with this holiday season. This active phytonutrient serum contains a gorgeous blend of 24 botanicals and extractions – a perfect combination leading to a youthful, glowing appearance. Grace her with the gift of refinement at **amberbeverlyhills.com/GQ**

7

8. Allurez, the Internet's family jeweller, offers a beautiful collection of fine jewellery, engagement rings, and wedding bands. Their wonderfully interactive website allows you to pick from their collection or customise the pieces to your desire. Offering free shipping and easy returns, finding the right jewellery for your loved one could not be easier. Enjoy $50 off your first order. Use code 'BritishGQ' at checkout (expires 01/01/2019). Shop **Allurez.com**

8

9. Mask Time brings K-Beauty to your doorstep! Their entry level and premium subscription plans are perfect for everyone, whether you're new to Korean beauty or you're an experienced mask junkie. All products are quality tested and lovingly curated, sourced directly from Korea and delivered to your door. Visit **masktime.co.uk** and follow **@mymasktime** on IG.

9

10. Simon Wright offers a complete bespoke service, making your jewellery in platinum and gold using the finest diamonds and gemstones. An appointment involves viewing stones, a short tour of the workshop, and a sit down design session all in his Clerkenwell studio workshop. By appointment only. For more information visit **sw-jewellery.com** and follow on IG **@sw_jewellery**

10

11. M Street Studio jewellery is designed and made in Texas, creating an edgy blend of modern, retro, and feminine. Featherweight acrylic accented by gold and rose gold – a perfect combination for work or play. Shop the current collection at **mstreetstudio.com** or follow **@mstreetstudio** on social media to see their newest designs.

11

12. Franny E Fine Jewelry creates One-of-a-Kind collections with natural, ethically sourced diamonds and gemstones. Using tools from her father and grandfather, pieces are cut, hammered, sanded, textured, and polished by hand. Imagined and handmade in Canada, Franny E Fine Jewelry can be found in stores worldwide. Visit **frannyejewelry.com** and follow on IG: **@frannyejewelry**

12

13. Latham & Neve – known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £235. Ballroom bangles, everyday earrings, ravishing rings and much much more...
Buy online/stockists/brochure, visit **lathamandneve.co.uk** or call **01580 753399**.

13

14. Emily Grace Jewellery is a London based luxury jewellery brand that incorporates secretive precious gemstones set in hand tinted resin. The popping colours are a must have for the Summer season. Available in sterling silver and gold vermeil. Bespoke services also available. Visit **emilygracejewellery.com** and follow on IG **@egjewellery**

14

15. Elle Landon Luxury Face Oil by creator Leslie Vargas is a rich facial oil that will make your loved ones face feel soft and radiant. Made from finely chosen essential oils, it is a perfect gift to pamper your loved one. Visit **ellelandon.com**

15

16. RARE by LIVKIN is a unique luxurious skincare collection. Their holistic formulas are designed to deliver high performance results and empower your skin to heal energetically. For more information visit **rarebylivkin.com**

16

17. Goldenglow stands for high-quality certified natural cosmetics. Their Allrounder Cream – Facial Care, 50ml is a delicately scented facial cream that contains besides unrefined sheabutter, almond and argan oil. The allrounder, which can be used as day – and/or night care, is absorbed quickly by the skin and helps to restore balance. Made in Germany. Visit **goldenglow.de**

17

18. KAN by Paulina is a new ethnic wear brand that not only gives you new and unique designs but luxury with each piece with imported fabrics and wixarika art in every single piece. The designer combines her love for her country Mexico and her love for design in all the collection and as a result the Temiqui collection was born. For their full collection visit **kanbypaulina.com** or **kan.bypaulina** on IG.

18

19. Seattle-based fashion house **Rossario George** is more than fabulous clothing and shoes. With the introduction of RG Beauty, fans of true luxury can now enjoy quality from head-to-toe. Check out Rossario George's new gel nail polish line and much more on **rossariogeorge.com #RGBeauty #Luxury #RossarioGeorge**

19

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The Next Big Thing...

1. Ocean Rebel is an elite menswear line; where high fashion meets function, minimalist design and superior quality. They are inspired by the freedom of the ocean, combined with an athletic lifestyle. Release the rebel in you. Visit **oceanrebel.com** IG: **@oceanrebel**

2. Breadband. A slim wallet for the minimalist. The durable, tight-knit elastic sleeve securely holds up to 15 cards and cash. The slim design fits comfortably in front and back pockets. It's the simplest wallet ever designed. Visit **breadband.com** IG: **@breadband**

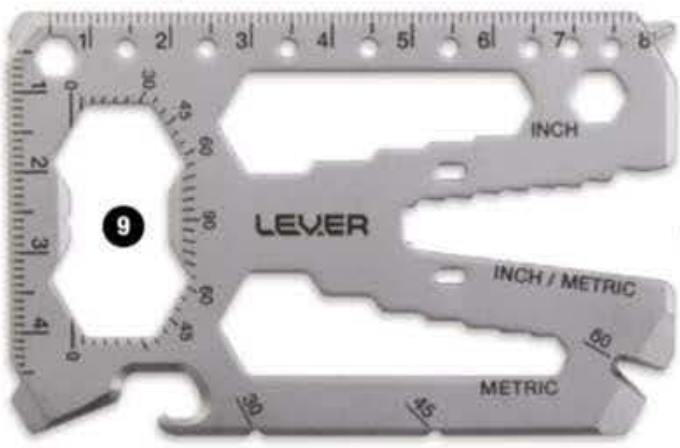
3. The German brand **TRAVANDO** crafts beautifully designed, yet functional men's wallets. The slim Money Clip Wallet "New York" in premium carbon look combines a stainless steel money clip, coin pocket and RFID protection to create the perfect accessory for men. Visit **travando-wallets.com** IG: **@travando_wallets**

4. Alcove is a laptop case that unfolds into a mobile workstation, instantly. Slim enough to slide into your messenger bag or carry alone with shoulder straps. The bundle pack includes a clip-on light bar and sun visor. **#GetAlcove** £59 **getalcove.com**

5. Ryze Technology – Powered by DJI's best-in-class flight technology, Tello is a mini camera drone that provides fun and exciting flying experience for kids and the kids in every adult. Capture pictures and videos, perform aerial stunts, customise the flying path with coding and more! Get your Tello today at **argos.co.uk**

6. Take your music outside thanks to the **KitSound** Diggit Speaker. Stick it in the ground with its removable stake feature, play 360° sound via Bluetooth, and never worry about the Great British weather with its IP55 water and sand resistance rating. RRP £39.99. Available from **kitsound.co.uk** and **Amazon.co.uk #GODIGGIT**

7. Flow Courier's External USB Charging Leather Shoulder Bag is a best seller. It is comfortable, with a breathable air-cushion back support and shoulder strap, practical, with a capacity to hold a 12inch laptop and is very stylish too. The bag is crafted from leather and is available in Carbon Black, Admiral Blue and Cinnamon Brown. Visit **flowcourier.com** or email **flowcourier@gmail.com** to find out more.



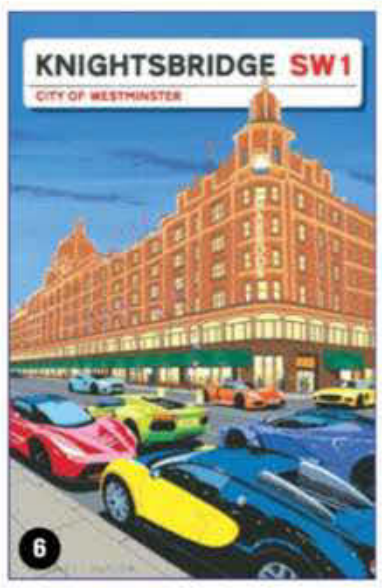
8. Andar makes products that help you minimize and organize what you carry. Their goods, handcrafted with care and made of full grain leather are designed in an elegant, minimalist and functional style. Visit **andarwallets.com** or their IG **@andarwallets**

9. Be prepared for daily tasks. The Toolcard Pro from **Lever Gear** packs 40 tools into a slim, credit card-sized multitool. It slips easily into your wallet, or with the snap-on money clip it can be your wallet. GQ readers save 10% with code GQ10 at **levergear.com** (expires 30/11/2018).

10. Millclock makes Nixie tube technology affordable for more people. They create both home and office products. They bring the Nixie tubes outside and for people's wrists so they can be used on the go. They believe this is the future and they want to make it real and affordable for everyone. Visit **millclock.com**

11. NOZzER Watch is a versatile anti-sleep bracelet, which electrizes you when you need to stay wakeful. NOZzER is a very reliable sleep-prevention device, with guaranteed results and no side effects, silent and unnoticeable, can be used everywhere – in a car or in a meeting. Eliminate your drowsiness with style! Just $79 on **nozzerwatch.com**

House Rules...



1. Jane E. Goldman is a Boston-based painter-printmaker who works in a "lyrical realist" style. She has taught and exhibited broadly in the US and Europe. Depicted here is "Deep Time 1", from a series of Irish landscapes. For further information, go to **Janegoldmanart.com** or **janeegoldman@comcast.net**

2. LIGNUM. //SKID is the world's first chef knife consisting of 97% wood and 3% high-alloyed carbon steel. The deep black colour of the //SKID Macassar can only be found in core wood of the ebony tree. Due to its high density and extraordinary degree of hardness it is relatively heavy. All those features make it one of the most noble and expensive hardwoods on earth. Visit **lignum.shop**

3. Cosi Tabellini handcrafts pewter with a dash of Italian style to create classic objects with a contemporary twist. Here gently-hued tactile pewter is fused with crystal glass resulting in a reassuringly weighty double rocks whisky glass, part of a luxurious drinkware range. See more at **italian-pewter.co.uk**

4. Woodscape Art. Sallie Otenasek is an American artist who found her connection with wood to be the launching point of a second life career. She paints not only on traditional pressed panels but on raw, cracked, peeling, ready-for-the-fi repit wood. "With the wood, I live in a world of imperfections and unwritten rules where I am able to transform the ordinary into treasure. For a girl who placed unattainable perfection standards on herself most of her life, this new world brings me comfort, acceptance, and the power to let go. Visit **woodscapeart.com** or email at **woodscapeart@gmail.com**

5. A.C. Lindner paints naturalistic still life and animal subjects using traditional oil glazing techniques, a centuries old process resulting in luminous and beautifully detailed finished oil paintings. Pictured is "Nautilus," a 12 x 12 inch oil on panel, from the shell series. For more information regarding paintings and commissions, visit **aclindner.com** or **russell-collection.com**

6. Pullman Editions designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call **020 7730 0547** or view and buy online at **pullmaneditions.com**

7. Like a personal concierge for architects and design professionals, you'll find a vetted selection of pared-down, sustainable basics for your home on **Design Cove.** Use their curated concierge service to shop items from the best studios: Check out: **design-cove.com** IG: **@designcovestore**

8. Megan Coonelly has caught the eye of Blake Lively through Pop-Art darling Ashley Longshore. Her pop portraits and Thiebaud inspired tributes of lipsticks and shoes showcase her bold brush strokes and command of color. All eyes are on Megan as she continuously kicks new series out of her studio. Visit **megancoonelly.com** or **@megancoonellart** on IG. She is also available at **+1 (267) 586-03732**

9.Marcela Solana is an artist and designer from Guadalajara, Mexico. Known for using mainly acrylic in her paintings she creates bold and almost hypnotic works portraying intricate images of everyday objects. Visit **marcelasolana.com** or email **info@marcelasolana.com** for more information or requests. "HARLEY" is an illustration made with metallic markers. Prints are available online.

10. Australian artist **Kathy Smith** explores consciousness and dreams as it pertains to the landscape through emotions of hope, fear and desire. Her work combines oil painting, drawing, 2D/3D animation and installation. Exhibited and screened in over 20 countries. Visit **kathymoods.org** or email **kathy@imoods.org**

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ARTISTIC INCLINATIONS

As international galleries and collectors converge on London for the capital's most cultural shindig, *Claire Pilton* looks at new developments and period homes with an artistic edge

CHELTENHAM, GLOUCESTERSHIRE
This Grade II* listed, £1.5 million, Regency end-of-terrace townhouse on Imperial Square is beautifully presented and provides five floors of versatile five-bedroom accommodation; possible uses include a B&B, work-from-home premises or an art gallery.
Savills: 01242 548000

Could it be that property developers are becoming patrons of the arts? Sponsoring or investing in art that everyone can enjoy is not just a generous gesture – it also affords an opportunity to procure a public response and thereby promote an address. Witness The Stage, EC2, where Galliard has appointed Global Street Art to manage the Shoreditch Art Wall (see opposite). The development's marketing suite, which is currently home to two show apartments by Argent Design, will be transformed into a cafe and art gallery.

SW1 is also to be treated to a new gallery, courtesy of Chelsea Barracks. The 12.8-acre new-build scheme incorporates a 19th-century chapel that has been preserved (with the help of Prince Charles and neighbouring residents) and restored, and will open in January as a public art space. Despite the development's prohibitively exclusive reputation – prices start from £5 million for a two-bedroom apartment, with six-bedroom townhouses at £35 million – development managers Qatari Diar Europe LLP are at pains to 'open this piece of Belgravia up to the public and knit it back into the community'.

The scheme's first public piece of artwork will double as the 'front door' to Chelsea Barracks and will be located on the corner of Chelsea Bridge Road and Pimlico. It is being crafted by Conrad Shawcross, the youngest Royal Academician, whose prolific portfolio includes pieces for St Pancras Station and Greenwich Peninsula, not forgetting this year's Frieze Sculpture Park. Standing some nine metres tall and seven metres wide, his massive installation for Chelsea Barracks is 'a mathematically driven piece that grows into the space,' teaming cutting-edge design with 'an old-fashioned technique of Japanese joinery and anodised aero-space aluminium'. The sculpture will be unveiled next summer when the first phase of 80 flats and houses (65% of which are sold) is due for completion.

Love them or hate them, public works of art convey a creative, inherently individual,

SHAD THAMES, SE1
Nineteen years ago, when portrait artist and antique collector Alison Campbell Jensen couldn't find the mansion flat she wanted in Marylebone, she drove around London and discovered Butlers & Colonial Wharf amid a then vast building site. Her three-bedroom duplex is now on the market for £1.75 million.
Cluttons: 020 7407 3669

WOOLLAND, BLANDFORD FORUM, DORSET
Home to Dame Elisabeth Frink for 20 years, this recently refurbished seven-bedroom house costs £4.25 million. Set in 17-acre grounds with three ponds, a lake and boathouse, it also has stables, two studios (one with the sculptor's scribbles on the wall) and a pool featuring Frink's only mosaic.
Strutt & Parker: 020 7318 5183

SHOREDITCH, EC2
Preserved as a space for local and international artists to collaborate with charities, the Shoreditch Art Wall forms part of Galliard's dramatic development The Stage. Designed around a 200-seat amphitheatre and heritage centre that exhibits the remains of Shakespeare's Curtain Theatre, prices start from £685,000.
Galliard: 020 3621 0525

often fanciful and invariably media-worthy 'message'. Small wonder that across London, developments such as Canary Wharf, Manhattan Loft Gardens, Battersea Power Station, Greenwich Peninsula, Grosvenor Square and Centre Point are championing 'community culture'.

For artists who aspire to a capital garret, a working studio with high ceilings, huge windows and an abundance of natural light is for sale in Kensington Court Place, W8. It was here that British illustrator Claude Allin Shepperson captured for *Punch*'s readers the early-20th-century Kensington world. Artists with £1 million up their smock sleeves should contact Knight Frank.

VIRGINIA WATER, SURREY
£30 million could see you taking up residence in the former seat of US Ambassador 'Jock' Whitney, who collected art 'to add to his delight'. Triumphantly restored by the current owners, this modernist masterpiece by Oliver Hill sits in four acres beside the Wentworth Estate's West Course. *Savills: 020 7016 3780; Knight Frank: 01344 840020*

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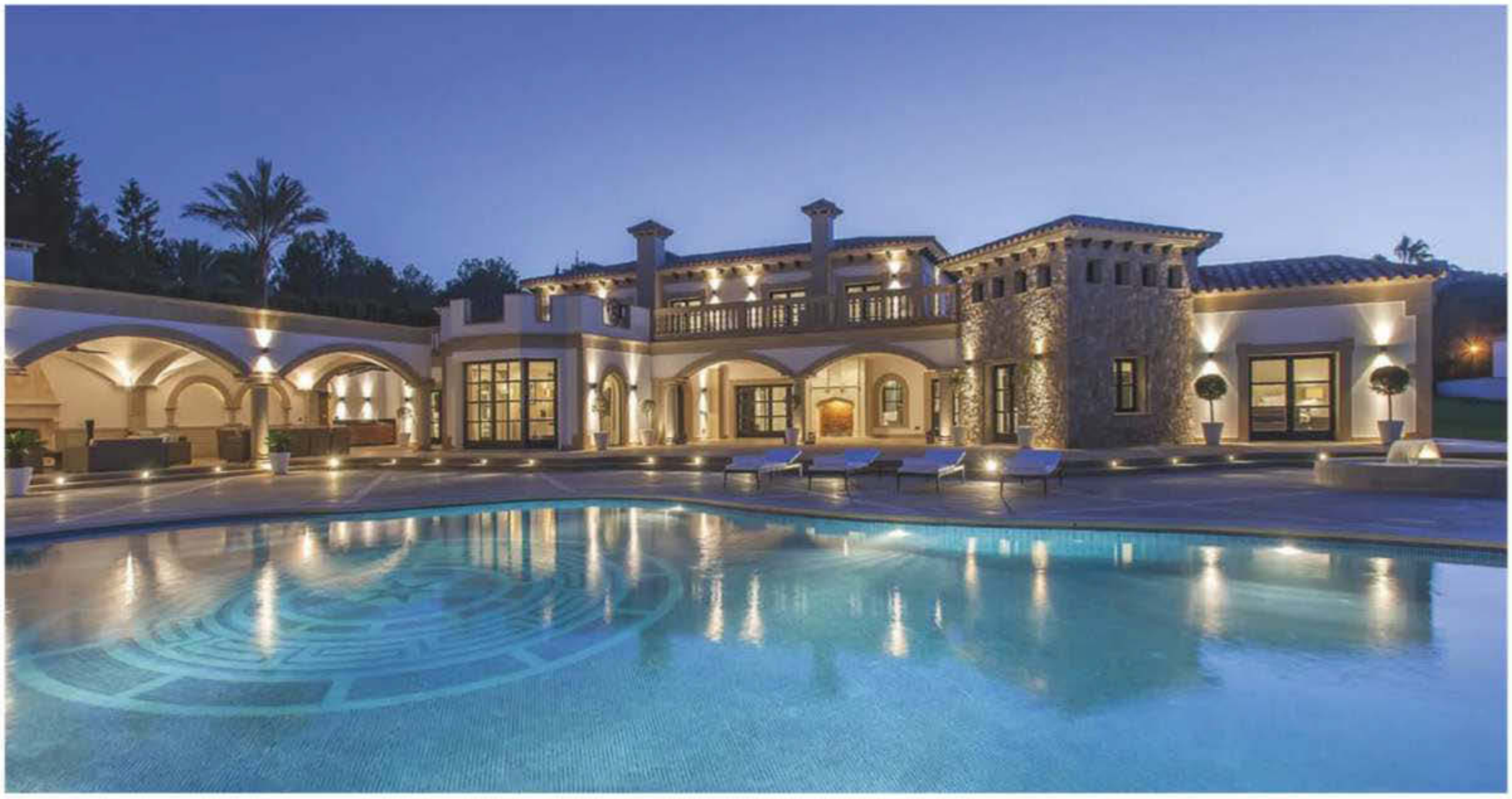

Mallorca · Impressive estate by the golf course

This unique property is a classic Mediterranean villa on a grand scale. The mansion-like property has recently been refurbished to the highest standards of contemporary design and finishes, combining unrivalled levels of luxury, style and sophistication in this exclusive and front-line golf location, completely private and hidden. The meticulously landscaped gardens with direct golf course access and the beautiful outside pool area with summer kitchen are defining the elements of this exceptional villa. The property features stunning views over the picturesque golf course of Santa Ponsa and the beautiful Tramuntana mountain range with the iconic Puig Galatzó, and offers 7 bedrooms, a guest house with 3 additional bedrooms, a fitness area and an entertainment room. Total built area approx. 1,737m² Plot approx. 12,369m² · Price 15 MIO EUR · E&V ID: **W-0272CF**

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In a *special supplement*, Condé Nast Property shines a spotlight on the key players and the *most exciting new developments* on the property scene. Discover the people and places on our radar this autumn

A magnificent luxury flat in a Grade II-listed building in South Kensington available through Mark Tunstall Property

Centre Stage

PROPERTY | **PROMOTION**

Seaside Living

Positioned on one of the country's most breathtaking coastal stretches, *The Landing* and *ACE* on Poole Harbour have introduced a new level of luxury and modern comfort to Dorset's culture hub

One of the most idyllic coastal stretches of Great Britain, Poole Harbour is a covetable pocket of Dorset where breathtaking nature meets a vibrant lifestyle. With views onto the National Trust-owned Brownsea Island, the imposing white cliffs of the Jurassic Coast and the English Channel beyond, this area also has a rich yachting heritage and a bustling food and drink scene – providing a perfect balance of calm, fun and culture unlike anywhere else.

ACE on the Sandbanks Peninsula, and The Landing a few minutes away on Poole Harbour, have brought a new level of luxury and contemporary comfort to homes here. Both designed to sit harmoniously within their surroundings, each development features beautiful interiors and plenty of outdoor living space ideal for families, incluing those with grown-up children, who want to live here full-time or use it as a summer retreat.

With just nine apartments ranging from three and four bedrooms, each unit at ACE is fitted with floor-to-ceiling windows to maximise views out onto the beach and harbour, allowing plenty of natural light to flow into the open-plan rooms. Onsite there's a high-end gym with sauna and steam room and a 12-metre private heated swimming pool. Impressive sailing clubs, including the Royal Motor Yacht Club, offer windsurfing, kayaking and paddleboarding. Meanwhile a host of excellent restaurants, including Rick Stein's, are a short walk away.

On leafy, pine tree-lined Evening Hill is The Landing, the vision of Snug Architects who have camouflaged its nine two- and three-bedroom apartments within the landscape. 'The copper-coloured roof blends with the canopies of pines on Sandbanks Road, while the cream-coloured brick reflects the neighbouring buildings along the coastline,' explains Development Manager Simon Broomfield. Each apartment opens onto southwest-facing terraces with decks looking onto the harbour and Brownsea Island, serving as the ultimate place to entertain friends and family for a sundowner.

Property developer PegasusLife first made its mark by reinventing retirement living across its UK portfolio, and has now taken its ethos onto these two non-retirement properties – proving good design is always timeless.

For information, call 0800 975 0170 or visit pegasuslife.co.uk.

ABOVE Sandbanks Beach. TOP ROW A bedroom and dining area at ACE on Sandbanks. BOTTOM ROW Outdoor living areas and open-plan layout are a draw at The Landing

On Top of the World

When it comes to living the dream, who wouldn't want an exquisite chalet in the Austrian Alps? *Sophie-Frédérique Rings*, founder of *FIRST Kitzbühel Real Estate*, offers a comprehensive 'all-in' service that makes purchasing a property an idyll on all fronts

***BOTTOM RIGHT** Sophie-Frédérique Rings, the CEO of FIRST Kitzbühel Real Estate, is the go-to agent for dazzling chalets and townhouses*

Ski aficionados know that the resort of Kitzbühel in Austria boasts the iconic white-knuckle downhill ski track that hosts World Cup races, known as the Streif. The public ski area on the legendary Hahnenkamm mountain also offers plenty of excellent family-friendly slopes, and in the summer the cable cars continue to whirr, transporting hikers to valleys abundant in wildflower meadows and mountain trails.

The allure of Kitzbühel is immeasurable. This charming medieval town, which sits on the tranquil River Kitzbüheler Ache between Innsbruck and Salzburg, has always attracted discerning cultured visitors. Over centuries, the lustre gained from its 16th-century silver and copper mines has evolved to make it the fashionable resort it is today, a place where *après-ski* can be spent in award-winning restaurants, bars and nightclubs, and off-piste attractions include boutique shopping, river recreation and natural beauty.

As a haven with dazzling panoramas and pristine mountain air – and accessible via a short flight from the UK – Kitzbühel makes a great place to invest in a second home.

Sophie-Frédérique Rings is testament to its appeal. The founder of FIRST Kitzbühel, the number one agency for luxury ski homes, she has overseen a vertical take-off in her brokerage of high-class properties in the Alpine town. 'I know every nook and cranny of the area and I love to help people live their dream,' she says. Since she established herself in the Kitzbühel real estate market, Rings has recorded sales to the tune of more than £20million.

Smart, cheery and professional, Rings is expert at quickly recognising clients' requirements and wishes, and correlating them with her on-the-ground detailed knowledge about available properties and plots. FIRST Kitzbühel believe the fun of a second home begins when you start looking. Potential buyers can don a pair of virtual reality glasses to experience a realistic tour of real and planned luxury chalets and apartments – not just a 360-degree viewing of rooms. In a brilliant touch, the VR immersion includes the adrenalin rush of a 140km/h descent of the Streif.

To make for an easy transaction, FIRST Kitzbühel's 'all-in' range of services includes property management, development architecture, legal consultation, insurance and financial assistance – and even a luxury hotel chain so you can start living the dream from the get-go.

For further information, please visit firstkitzbuehel.com

Iconic Riverside

Thameside living has wow factors galore - stunning waterfrontage, the luxury of convenience and safe investment. *James Hyman's award-winning team* at *Cluttons* are market leaders in steering a course through the riverside's one-off character properties

ABOVE, Chris Morris, Jo Leverett, James Hyman, Victoria Rose, Tom Griffin

Think of the best things to do in the capital and many are riverside. A trip to Shakespeare's Globe, a riverbus ride to Tate Modern, a walk, jog or cycle along the Thames Path past historic landmarks… How about dining on your own penthouse terrace with glistening night-time views down the river?

The Thames is London's lifeblood. The capital exists because of this long, looping tidal stretch which historically has always been a working river. Recent regeneration on both shores has resulted in 'riverside' becoming the most desirable place in the city to live.

'The river offers value for money,' says James Hyman, Head of Residential at Cluttons. 'Buyers are often surprised by the value offered on the river with prices starting at £650,000 for a one-bedroom apartment with river views. It is a safe investment; in any downturn, properties with river frontage are the most resilient. They are a true asset. The majority of blocks deliver a strong rental yield with capital growth potential.'

Cluttons are renowned for selling unusual spaces as well as exceptional properties within boutique developments such as Parliament View, Peninsula Heights and Cinnabar Wharf. The nature of the river's history and the myriad of trades it has supported results in some spectacularly unique conversions. The High Command, which comprises floors seven, eight, nine and ten at the top of the historic Anchor Brewhouse - on the market for £9.5million - more than merits its billing as the most stunning penthouse in the world. Jaw-dropping panoramas from its five terraces and vast 'picture-frame' windows put Tower Bridge almost within touching distance.

Whether you are looking to buy, sell or let a trophy penthouse such as the High Command or a more conventional luxury London base, Cluttons offer expertise, guidance and reassurance about market and location, built on years of involvement. Their aim is to make transactions easy and to give sound advice in today's challenging market.

'On the river, money goes further,' says Hyman from his perspective of 20 years' experience. 'A £4million budget will buy you a truly special property, a standout apartment with spectacular views, configured over a minimum of 2,500 square feet, with a fantastic entertaining area and outdoor space,' he says. 'The same sum doesn't go so far in prime central London'.

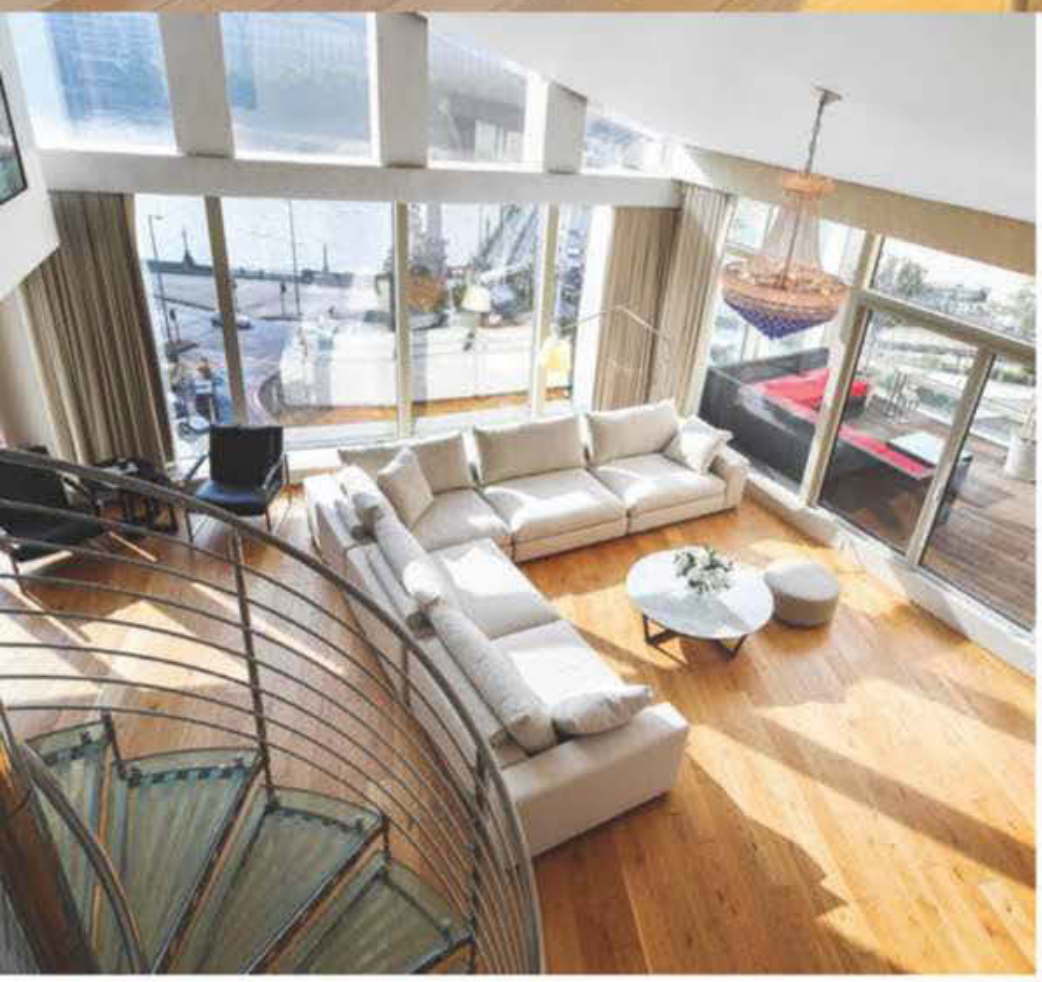
'We've seen a pattern in the last 10 years of downsizers moving back to London. The river is an interesting landscape for the semi-retired. It compensates for the family home and garden with the added appeal of culture on the doorstep - just two stops on the tube and you're in Mayfair. This lifestyle approach really resonates with those of a millennial mindset as well.'

In the 1980s, Sir Terence Conran and Sir Richard Rogers pioneered the parallel appeal of buildings with heritage and ultra-modernist design. Thirty-five years on, the river's former hinterland of disused warehouses and industrial sites has been transformed into an imaginatively realised zone of owner-occupied properties. What used to be considered a world of warehouse conversions is now the latest in luxury lifestyle living.

From those early conversions of sites such as Butlers Wharf, to contemporary developments with boutique amenities and floor-to-ceiling picture-windows, riverfront properties provide appealing light, aspect, and buzz. Developers integrate retail, restaurants, health clubs and landscaped gardens to create communities. The result is a host of destination villages strung along the Thames from Canary Wharf to Putney, and postcodes SE1 and E1W are now embraced as central London.

'People are discovering a new way of enjoying London. Global businessmen sail in on "floating office" superyachts, cruise ships come up to HMS Belfast,' says Hyman – and residents on the river have the ultimate rooms with a view of it all.

For more information, please visit cluttons.com



ABOVE: The multi-aspect views from The High Command in Anchor Brewhouse. LEFT: Parliament View, Albert Embankment; Cinnabar Wharf, Wapping

London's Mr Super Prime

Renting is the smart choice for many people in today's challenging property market. With his superlative network of contacts and seamless professional service, *Mark Tunstall* presents the *most exceptional turn-key properties* in London's most exclusive postcodes

***ALL PICTURES** Some of the super-luxurious prime London properties available to rent through Mark Tunstall, pictured (inset) with his colleague Murdi van Hien*

From turn-key apartments in the stunning new gated development of Holland Park Villas to a chocolate-box charming family house in South Kensington, Mark Tunstall deals in prestigious properties in the most desirable addresses, offering premium lettings to discerning tenants from all over the world.

Underpinning his authority as London's Mr Super Prime is his understanding of a complex market garnered from 20 years of experience. With a network of key contacts, he and colleague Murdi van Hien showcase exceptional properties for all lifestyles with a discreet and professional boutique service more akin to private banking.

There has been much talk of super-prime rentals booming as a consequence of a slow sales market but, away from the headline-grabbing stories, it can be quite a different tale – which is where Tunstall's inside knowledge is gold dust for landlords and tenants alike. 'Contradictory signs in the marketplace make it a challenging environment,' he says. 'In the last six months we have done the two biggest deals we've ever done and yet, away from those, there are probably fewer top-end transactions.' Given the uncertainty in the wake of Brexit, corporates are not as keen on settling people in London. Landlords have a dwindling pool of potential tenants while those seeking to rent also face diminished options.

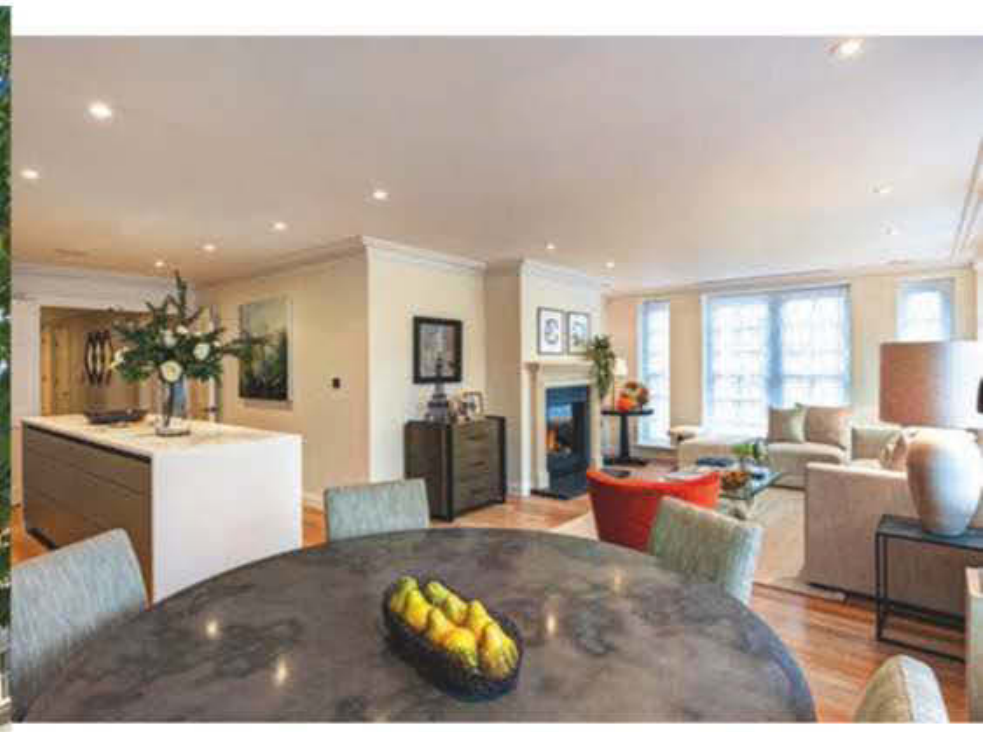
A shifting demographic, with increasing demand from Turkey, Brazil and the Gulf States, is creating a two-tier market. For many, renting is now the smart choice. 'Lock-up-and-leave apartments suit people who have homes in two, three or four different places,' says Tunstall. 'There is still a demand for family houses in prime locations, but increasingly there is an expectation that these, too, are absolutely turn-key. Unless they are, those properties are trading at a discount.'

With expectations of quality higher than ever, it is no surprise that people in the know turn to Mark Tunstall for the management or rental of super-luxurious properties, be it a classic Grade II-listed apartment in Ennismore Gardens or a Belgravia penthouse for the ultimate in contemporary lateral living.

For further information, visit tunstallproperty.co.uk

Wimbledon Wonder

Grade II*-listed Eagle House has a colourful history in a setting close to the sophisticated amenities of Wimbledon Village. *Octagon Developments*, in collaboration with English Heritage, have restored the Jacobean manor house into eight beautifully configured *luxury apartments*



ALL PICTURES
A full restoration of period features has been combined with the latest home technology in this unique property in Wimbledon Village

With its chic boutiques and cafes, expansive green spaces and church spire on the horizon, Wimbledon Village promises a picture-perfect lifestyle – and that's before you factor in its proximity to central London, its prestigious schools and the annual buzz and bunting that the world-famous tennis championships bring to this leafy corner of SW19.

Properties here are highly sought after, and few more so than Eagle House, one of the finest Jacobean manor houses still standing in London. Built in 1613 as a family home for Robert Bell, one of the founders of the East India Company, this unique and elegant Grade II*-listed property has been meticulously restored and converted into eight beautifully configured, luxury apartments by Octagon Developments and Criterion Capital, of which only seven will be offered for sale.

Adjacent to Wimbledon Common and a short stroll from the High Street, Eagle House is perfect for those seeking serenity and convenience. Set behind secure wrought-iron gates, the project has created intrigue during the restoration and renovation to the highest contemporary specifications.

'It is the most enquired about property I've ever known,' says Kate Hancock, Octagon marketing manager. 'Octagon has worked in Wimbledon for nearly 40 years and we are known for building the finest, one-off detached houses, so a historic project in this location is truly special.'

Curiosity turns to admiration when you see the harmonious balance achieved in the restoration of period features behind the classic Dutch-gable facade. All work has been undertaken by handpicked specialists in collaboration with English Heritage to retain the integrity of the building's history. A blue plaque reveals the philosopher Arthur Schopenhauer studied here; Lord Nelson and Lady Hamilton visited in 1805.

The building with original fireplaces, ornate plaster moulded ceilings and cornices, wood panelling and staircases is enhanced by state-of-the-art underfloor heating, LED lighting and pre-wired audio systems. Interiors, designed by Michaelis Boyd Associations, boast gorgeous marble and timber flooring. Bulthaup kitchens are styled with white work surfaces and a full range of integrated Miele appliances.

Light and airy, the apartments are a mixture of two and three bedrooms (with one set over three floors with a private lift) and vary in price – from £2.75m for 1,400sqft to £4.5m for just over 2,800sqft. All include private parking and access to rear landscaped communal gardens.
For further information, please visit octagon.co.uk

Finders, Keepers

Property acquisition in prime central London is always a significant investment. *Nathalie Hirst* is so sought after as a *buying agent* that her services have been given as a present. She loves the challenge of buying the very best property for the very best price

ABOVE, a property designed by Mike Fisher at Studio Indigo, with whom Nathalie Hirst (right) often works

What is the ultimate accolade for a buying agent? Nathalie Hirst's services have twice been given as a wedding present, which stands as a gilt-edged acknowledgement from long-standing clients that she is superlative in her role as a property finder. Starting out 23 years ago, initially helping bankers from Goldman Sachs, UBS, JP Morgan and so on to relocate to London, Nathalie is rare among buying agents in never having acted for a vendor. 'I've never been a salesperson,' she says. 'I'm very much an advisor. If clients come to me wanting to sell, I give the business to the estate agents. The quid pro quo is that I get the first call about exceptional properties before they come onto the market.'

With never more than eight clients at any one time, Nathalie works solely in a patch - from Notting Hill to Chelsea, Fulham to Mayfair - in which she has comprehensive knowledge of the agents, the values, the nuances both positive and negative. 'Some agents say they can buy in Little Venice and Venice in Italy. You can't,' she says. 'I've spent 23 years building my reputation and I can lose it overnight by trying to do something that I'm not good at. I stick to what I excel at and I know that I can deliver.'

Discreet, professional and meticulous, Nathalie is skilled in expectation management and hand-holding. 'London is an expensive city - I dish out a lot of verbal Prozac,' she says kindly. 'I advise all my clients as if they are my friends. I work on a fixed fee rather than a percentage as I never want a client to feel that I am advising them to increase a bid for my own financial gain.'

Much of her business is repeat. With a brief and a realistic budget, she takes clients on the road to tour properties with the caveat that they will see some unexpected spaces. 'My job is to get a sense of what appeals and to do some lateral thinking,' she explains. 'A client might think that they want a little house, but they often change their minds when I show them options, flats, different pockets of London. Property acquisition is a slow game, you have to have patience.'

For further information, visit nathaliehirst.com

ANDREAS VON EINSIEDEL

Centre Stage | roundup

A focus on the people and places who top the bill on the luxury property scene, from timeless design on the Dorset coast and chalet chic in Kitzbühel to the ultimate in bespoke residences and exclusive lettings in prime central London

1 SEASIDE LIVING
Enviably positioned on sought-after Sandbanks Peninsula and on Poole Harbour, *ACE* and *The Landing* bring a new level of contemporary comfort and luxury to beachfront lateral living, whether you are seeking a summer retreat or permanent home. With fabulous amenities, water sports and top restaurants on the doorstep, these units from PegasusLife are perfect for families keen on outdoor activities, or down-sizers with grown-up children and grandchildren.

2 ON TOP OF THE WORLD
Sophie-Frédérique Rings, founder of *First Kitzbühel*, taps into her detailed knowledge of the area to help clients find their dream Alpine chalet. Offering a comprehensive 'all-in' service that includes legal, financial, management and architectural assistance, she makes purchasing a property in the charming Austrian resort a treat in itself.

3 ICONIC RIVERSIDE
Championing *Cluttons* as the market leaders in central London riverside properties, James Hyman's award-winning team offers expertise built on years of involvement for clients looking to buy, sell and let the most desirable properties on the Thames. From exceptional boutique developments to unique and unusual historic spaces, the Cluttons team offer stellar guidance and advice.

4 LONDON'S MR SUPER PRIME
When it comes to lettings, *Mark Tunstall* has a trusted eye for luxury and style and offers a discreetly professional service more akin to private banking. With access to exclusive properties that wouldn't otherwise be found on the market, he specialises in immaculate turn-key properties. Currently on his books are apartments in the magnificent new Holland Park Villas development and a grand first-floor flat in Ennismore Gardens, SW7.

5 WIMBLEDON WONDER
Set in the most perfect location in Wimbledon Village overlooking the Common, Eagle House offers residents the benefit of boutique high-street amenities, proximity to central London and the opportunity to live in an original Grade II*-listed Jacobean manor house, stunningly restored and refurbished into luxury two- and three-bedroom apartments by *Octagon Developments*.

6 FINDERS, KEEPERS
Nathalie Hirst is an award-winning, top-tier buying agent who assists clients from all over the world in finding the best property in Belgravia, Chelsea, Fulham, Kensington, Knightsbridge, Mayfair, Notting Hill and South Kensington. On the understanding that where we live is a deeply personal matter, she offers a service of integrity and exclusivity, and works regularly with London's top property lawyers.

Idyllic outdoor living and sea views courtesy of The Landing on Poole Harbour from PegasusLife

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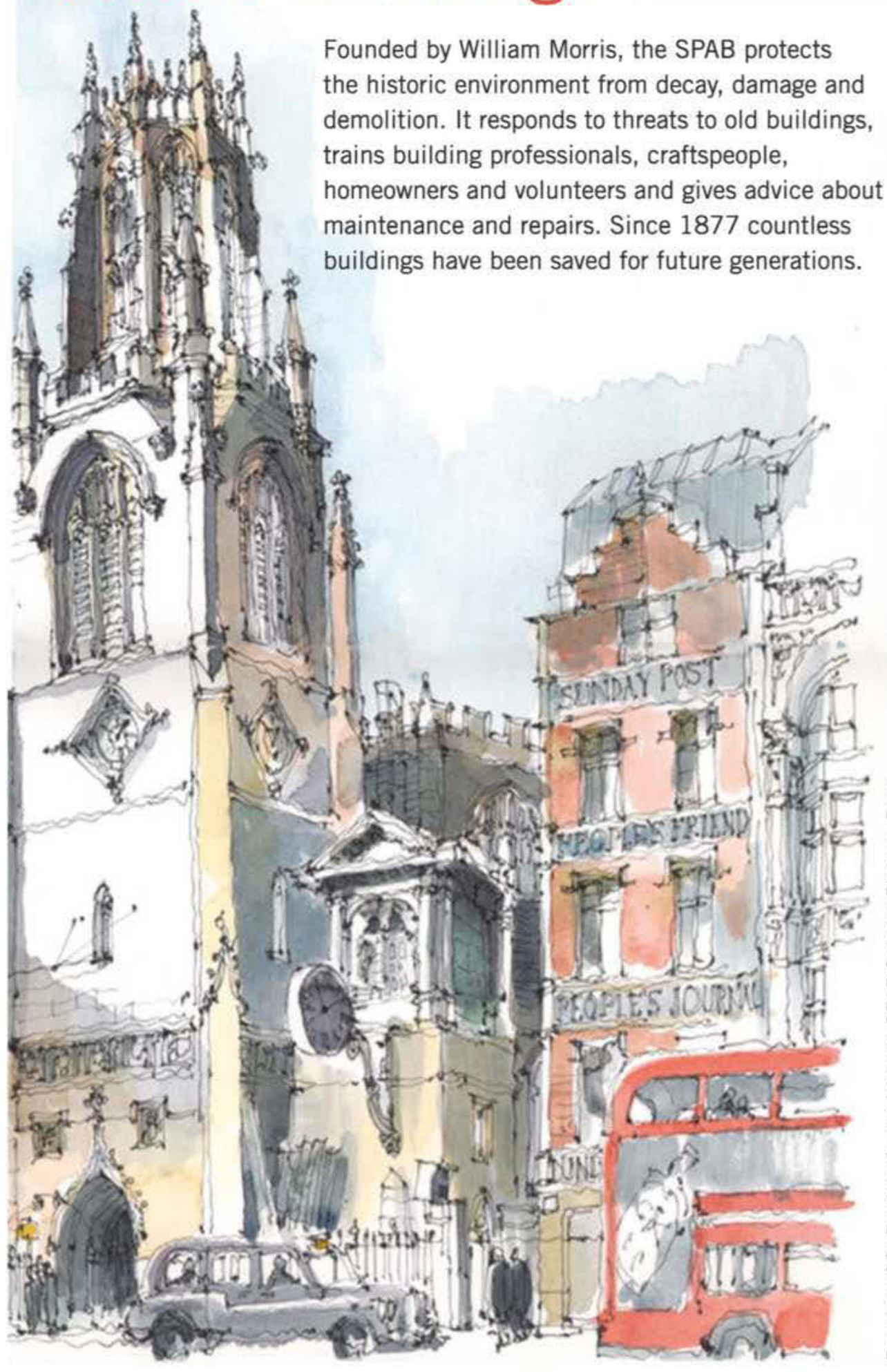
Founded by William Morris, the SPAB protects the historic environment from decay, damage and demolition. It responds to threats to old buildings, trains building professionals, craftspeople, homeowners and volunteers and gives advice about maintenance and repairs. Since 1877 countless buildings have been saved for future generations.



Drawing of St Dunstan-in-the-West by SPAB Scholar Ptolomy Dean

Information about maintaining your home is available through events, courses, lectures, publications and telephone advice.

To support our work why not join the SPAB? Members receive a quarterly magazine, our list of historic properties for sale and access to our regional activities.

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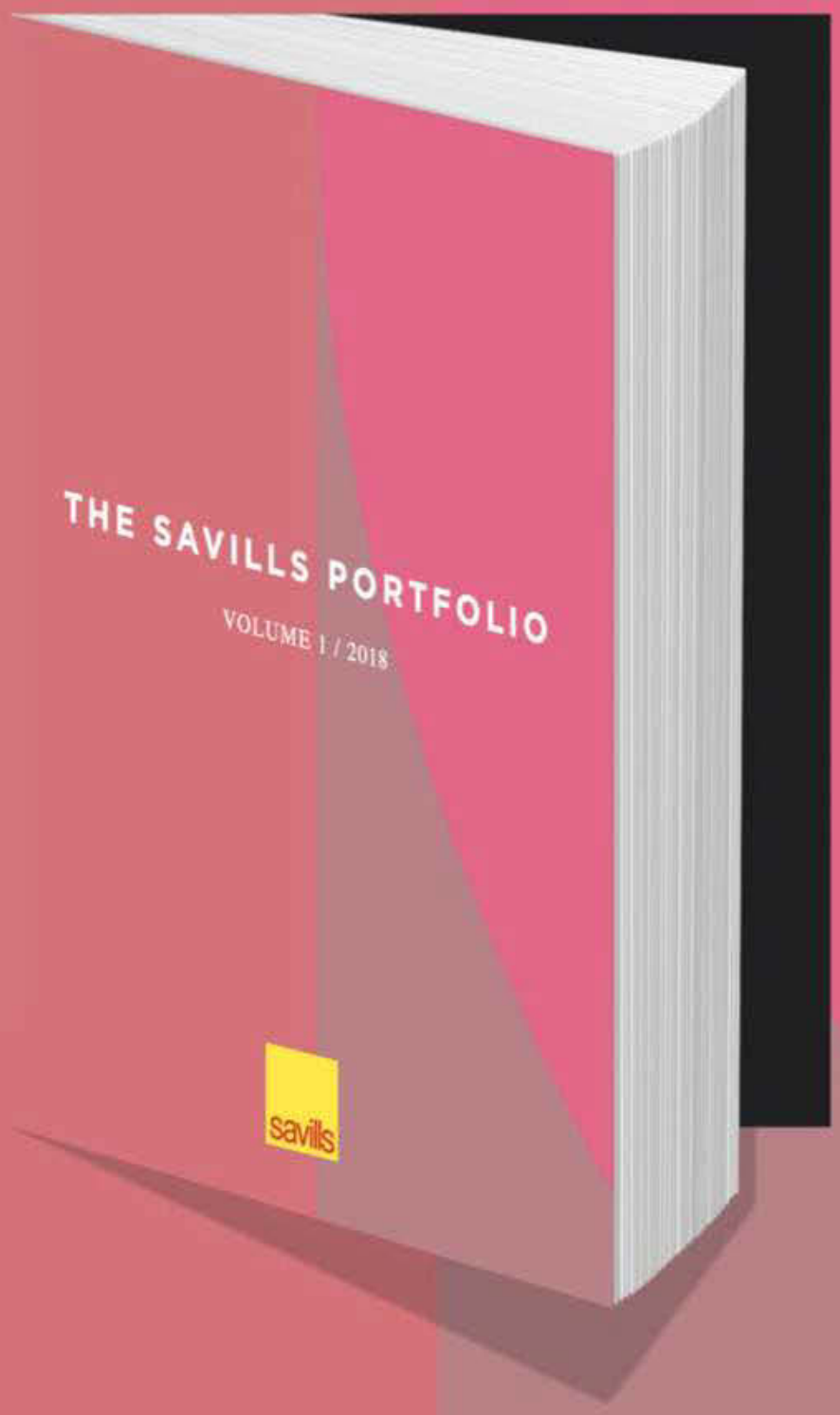

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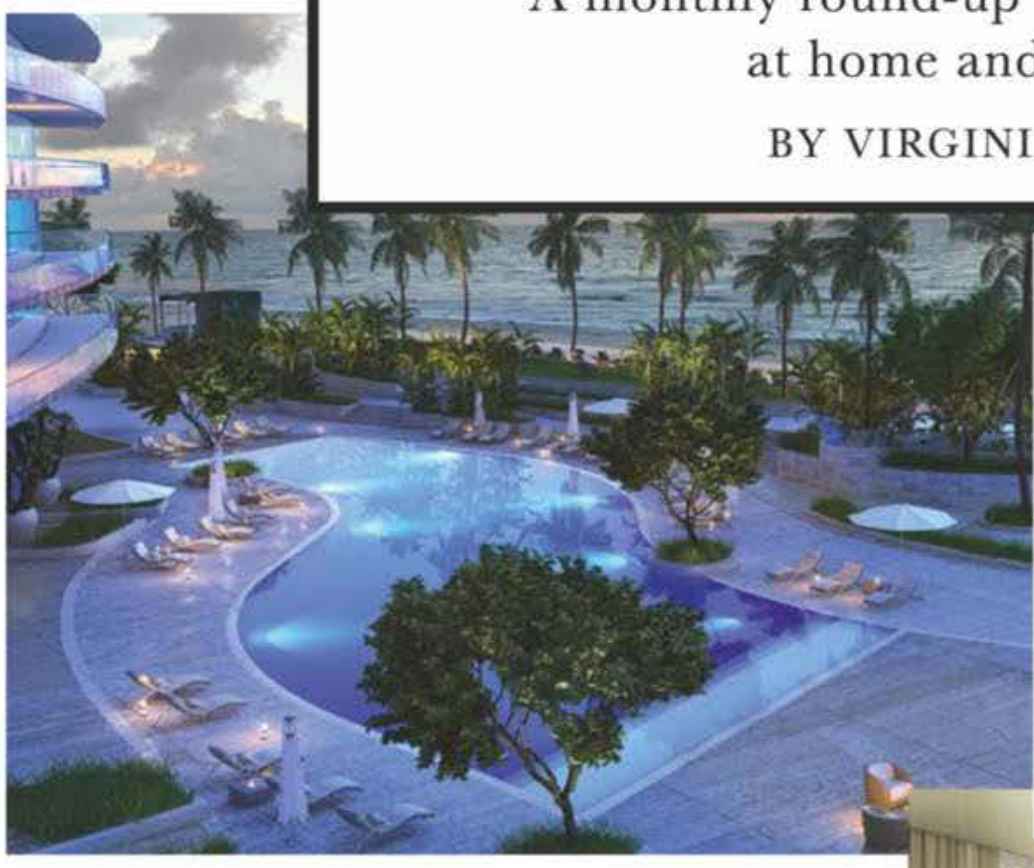
NOTEBOOK

A monthly round-up of property news at home and abroad

BY VIRGINIA PECK



DESIGNER LIFE

What could be more glamorous than an apartment on the Florida coast, created under the artistic direction of fashion designer Giorgio Armani and designed by architect César Pelli? Situated on Sunny Isles Beach, Residences by Armani/Casa is a 56-storey glass tower due to be unveiled next year in an exclusive partnership between Giorgio Armani and property developers Dezer and The Related Group. The building offers two,- three- and four-bedroom apartments with elegant interiors, along with a private beach, landscaped gardens, and amenities including a cigar room, a swimming pool, a two-storey spa and a wine cellar. According to Jorge M Pérez, founder of The Related Group, 'The tower is taking form as a sophisticated oceanfront masterpiece that will never be replicated.' Prices start from $1.85 million. *For more information, visit www.aylesford.com or www.sphereestates.com*

PASTURES NEW

Since its launch seven years ago, the luxury property-management company Rhodium has been working to realise the vision of the most exclusive new-build developments across prime residential London, undertaking projects in Mayfair, Belgravia, Kensington, Knightsbridge and Chelsea. And as Marylebone fast becomes one of the capital's most sought-after locations, the high-profile company has revealed that it will be expanding into this charming London village, putting the Midas touch on super-prime schemes such as Chiltern Place and The W1.

For more information, visit www.rh-45.com

A ROOM OF ONE'S OWN

With over 3,000 square feet of space, this Georgian-style four-bedroom townhouse, brought to the market by Banda Property, is located just moments from Sloane Square Station. It is a family home that seamlessly combines style and practicality, with chic interiors designed by Turner Pocock, and an art collection assembled by curator Carrie Scott. Perfect for those who love to entertain, it has both formal and informal sitting rooms, as well as a terrace, a cinema room and a wine room.

For more information, visit www.orfordhouse.co.uk

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Jonathan Heaf Is...

Out to lunch!

This month with **Ant Middleton**

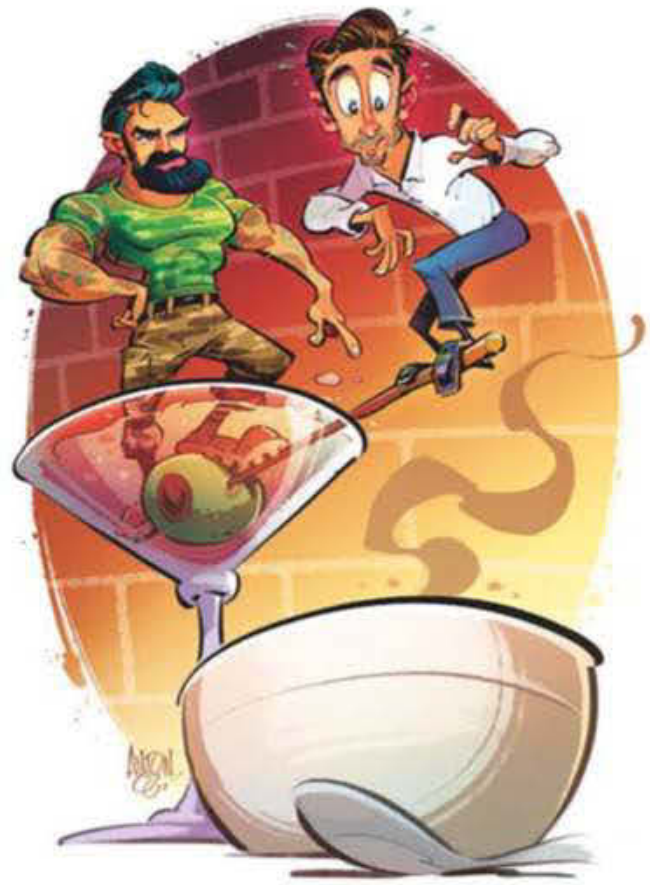
TV's (real) hardman shows military-grade manners at St Leonards, London

No one arrives early. Ever. Yet when I arrive for lunch with Ant Middleton, he's sitting minding his own business like he's been here for a good 20 minutes. Possibly 30. "I hate tardiness," he says, smiling. It's the sort of smile a man gives another man just before he slits his throat, which, knowing who Middleton is, made me want to call my mummy, run away and go for a wee all at the same time.

Middleton is drinking a cold half pint of organic lager in the open-plan, John Pawson-esque St Leonards, a new restaurant in Shoreditch that – thanks to the young rebel chef Jackson Boxer (of Brunswick House fame) – might very well be the best new food and drink establishment in EC2, certainly since the Rivington Bar And Grill closed in 2017. The Rivington, opened in 2005 by rebel chef OG Mark Hix, used to be one of those spots where a dangerously good time was but one Negroni away – at a time when a Negroni wasn't the naffest drink order a man could possibly make.

Throughout the noughties, the Rivington, for those young enough to know or old enough to know better, was a fantastically decadent scene; louche magazine editors from nearby *Dazed & Confused* and *The Face* mingled with freshly moneyed Young British Artists begging for more gin to be added to their tab, while gallerist Jay Jopling from White Cube held court on the sofas, waspish fashion PR girls snuck to the cubicles in pairs and Tracey Emin's raunchy neon art blazed from the whitewashed walls. For about eight years it was the centre of the universe for London's art and publishing yuppies. Oh, what a time to be alive! Alive and extraordinarily badly behaved.

Although Boxer and cofounder Andrew Clarke have only just opened St Leonards, it has a similarly nonconformist air about it, albeit one that is far more grown-up. It's a place where you'll come for the log-fire-hearth-cooked bavette and cured bone marrow with salt-and-pepper fries but stay for yet another bottle of oxidative wine. No doubt about it, the talented Jackson has a smash hit on his somewhat charred, bleeding hands.



'Time slows down, like in the Matrix. I thought I could dodge bullets'

Anyway, back to Middleton, who is as we left him, quietly kissing the lid of his beer, casting his narrow eyes around the room without, seemingly, a care in the world. Now, if you didn't know who Middleton is, you'd take one look at him and think he was, I don't know, maybe a barista. Or an EDM star. A trendy chef. There was a meme doing the rounds this summer – "A tattoo sleeve used to mean you were a biker who would kill. Now it means you're a chef who makes a lovely pork belly with balsamic drizzle" – and Middleton in this context, with his full Dalston beard, his protein-shake biceps, innumerous doodled tats and a floral-patterned polo shirt could be the personification of just that: a hipster cook who wants to look like a tough bastard.

That is, of course, unless you know who he is. In which case the very last thing you would do is point across the room and laugh at his attempts to dress like a macho scenester. You see, unlike your 23-year-old pizza business entrepreneur/style influencer/sound architect, Middleton *is* a tough bastard,ex-special forces, in fact, who saw action in some of the bloodiest conflicts waged in recent times.

Middleton has killed not one but "many men" while on active duty, a career that he recounts in vivid prose (via journalist Will Storr) in his No1 bestselling book, *First Man In: Leading From The Front* (*Harper Collins, £20*). It's *Bravo Two Zero* on 'roids and superb, fist-biting fun. Well, fun for everyone other than, presumably, the Isis fighters blown to smithereens.

So, sitting down, main courses chewed to the bone, let's get the one question everyone wants to ask Ant Middleton out of the way. No, not "Is Bear Grylls a total fraud?" but the other question everyone asks. "What is it like to kill a man?" Oh, God. He's giving me that smile again. "Well, it's not like I enjoyed it. I don't remember how many [men] I killed as I am not a sadist. What I do remember is time slowing down; the adrenaline has you so wired it's as if you're in the Matrix. I thought I could dodge bullets."

Speaking of which, it's time to get the bill and, as ever, I'll be picking up the tab. Although, and here's another first, Middleton, with his old-school machismo and impeccable manners, has beaten me to it. He's taken the dainty wooden bowl and cheque from our waiter and is insisting. "No, no, no," I say. "I wouldn't dream of it," and so on. Now my hands are on the bowl also. We're staring at one another across the table, Middleton, a trained killing machine, and me, who finds it hard exterminating the moths devouring my girlfriend's seven-ply cashmere jumpers.

Our arms lock. We're at stalemate. I hear what I presume is one of my fillings crack. At which point Middleton, who, might I add, is possibly the nicest human being I have had lunch with outside of my immediate family, smiles that god-awful smile: "What you going to do? Fight me for it?" Next time, Ant, it's on me. Or else. **GQ**

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VERDICT 'Let off some steam, Bennett!' ★★★★☆ 'I like you. I'll kill you last' ★★★★☆ 'I eat Green Berets for breakfast' ★★☆☆☆ **Overall** ★★★★☆

Illustrations **Anton Emdin; Zohar Lazar**

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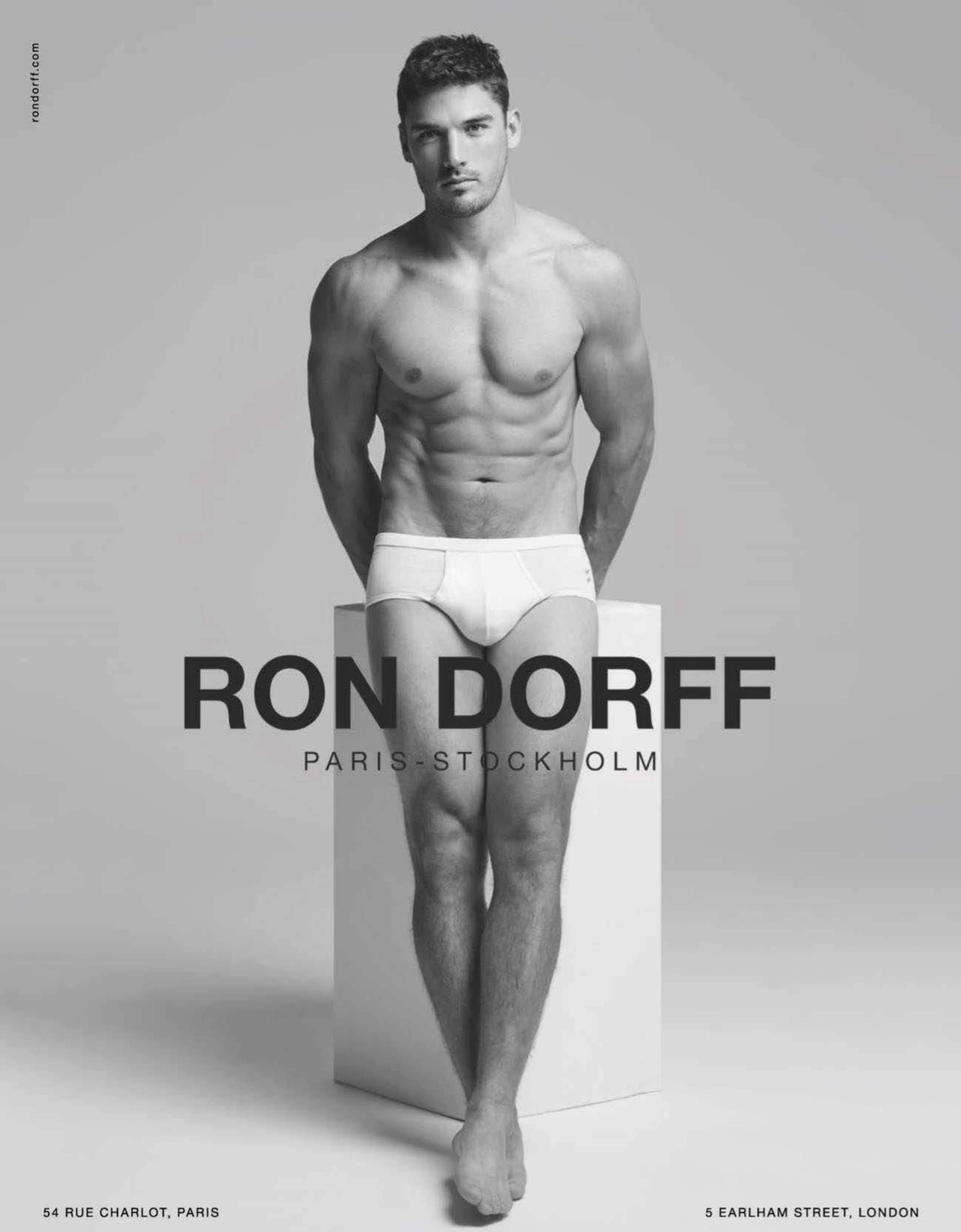

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